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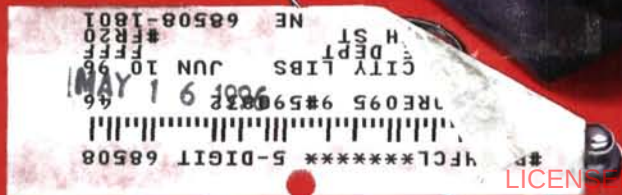
A GUIDE TO HMOs

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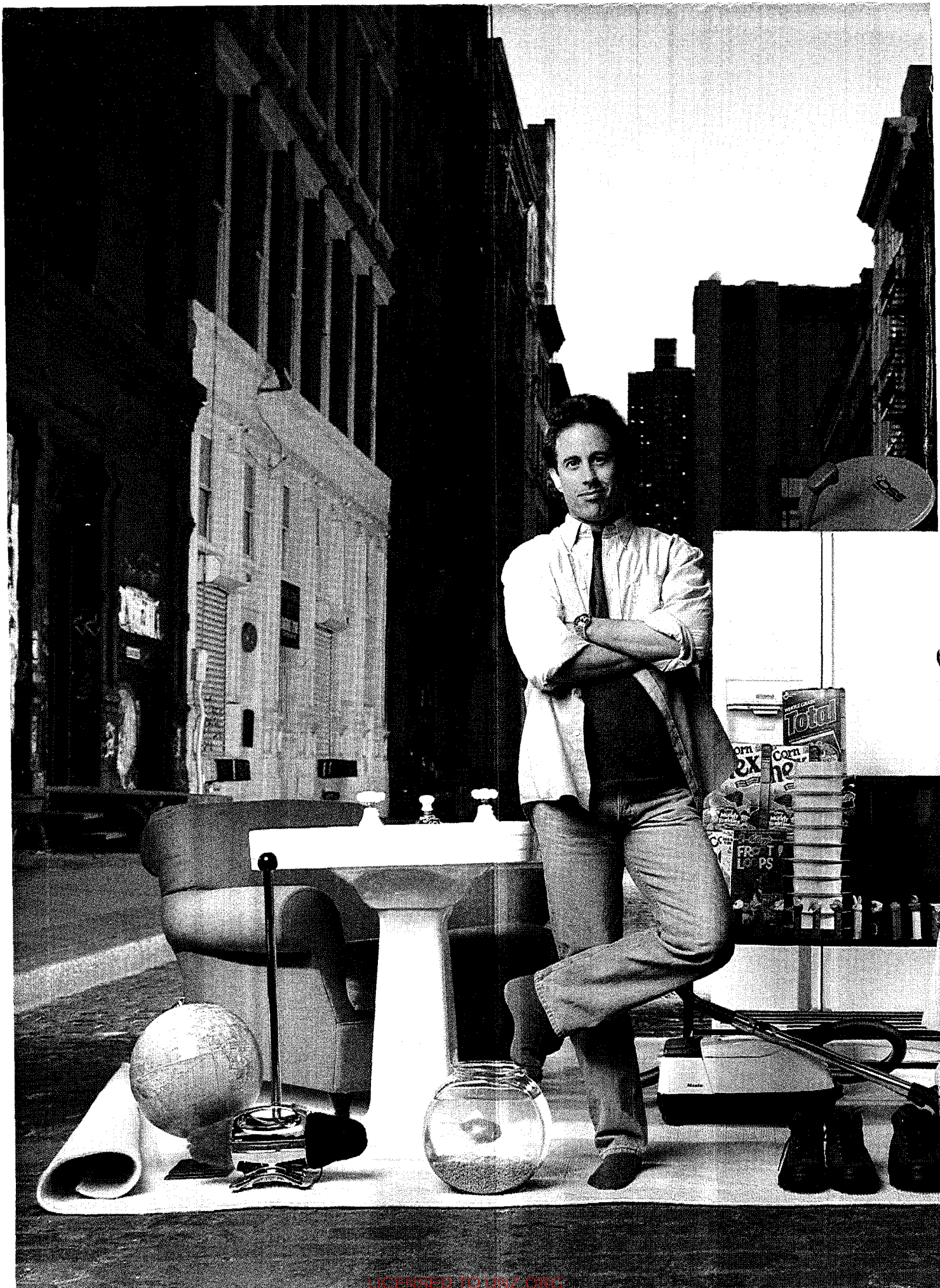
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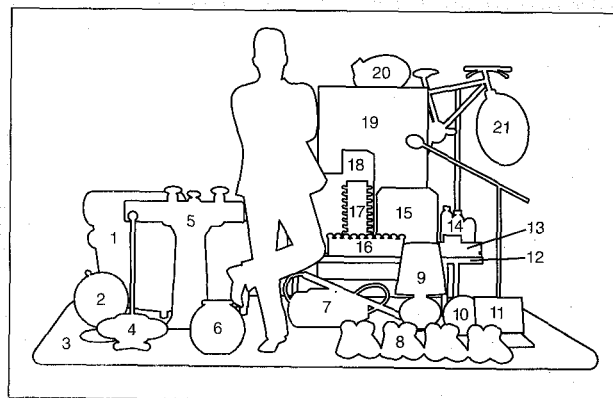


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JERRY SEINFELD

{ Comedian, Author, Cereal Lover }



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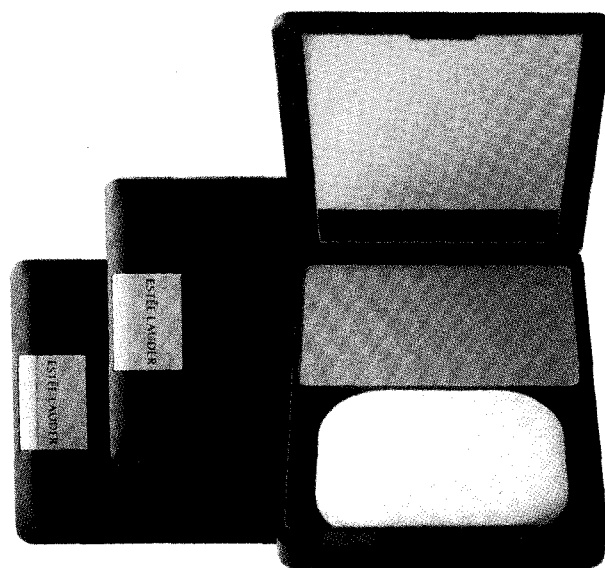
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Contents May 20, 1996

"You come out of a successful surgery and people go, 'Wow, golden hands. You're brilliant.' But you know what? It's not so brilliant. This is not exactly rocket science."

DR. FRED EPSTEIN, PAGE 106

36 Arts and Sciences By Roger Rosenblatt

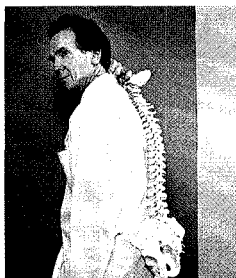
Before managed care and MRIs transformed medicine into today's high-tech, elaborately structured enterprise, New York doctors like the author's father considered it all in a day's work to make house calls in the Bronx, give out lollipops, and sew a neighbor's arm back on (no appointment necessary). A reflection on healing's unsentimental foundations, and on how the profession has changed in the past half-century.



42 New York's Best Doctors

Need a good neurologist? Who's your gastroenterology man? Anybody keeping an eye on your islets of Langerhans? The listings we've excerpted from

Woodward/White's forthcoming *The Best Doctors in America: Northeast Region*—comprising more than a thousand New York City doctors voted the best by their peers in their respective specialties—can advise you on all that and more. Plus: New, upscale walk-in clinics designed to wean you from that pricey Park Avenue M.D., and everything (well, nearly) you need to know about shopping around for the best HMO.



103 All in the Family

New York may have more medical specialists than any other city in the country, but that's not much consolation when you're stuck in bed with a cold or a sprained ankle. The good news: Publisher Castle Connolly has identified 100 of the city's top primary-care providers.

106 Dream Team By Craig Horowitz

In a striking example of the new competitiveness rampant among high-profile hospitals, Beth Israel lured two NYU stars—one a pediatric brain surgeon, the other a vascular surgeon—with the promise of a plush, state-of-the-art wing dedicated to their work. An exclusive look at

Fred Epstein and Alejandro Berenstein, the health-care equivalents of Michael Jordan, and their new \$15 million institute.



Gotham

21 The shady secrets of Chinatown medicine; carcass as canvas

Departments

28 The City Politic Michael Tomasky

How Ruth Messinger will (could? might barely?) beat Rudy Giuliani

30 The Bottom Line James J. Cramer

The new "corporate killers" may be monsters, but one thing's clear: They're our monsters

34 The Culture Business Edith Newhall

Is the booming Latin American-art market just sound and fury?

141 The Insatiable Critic Gael Greene

Vegetable caviar at the Sushi Bar; Sullivan's retro fifties eats

Marketplace

118 Best Bets Corky Pollan

Silly billfolds, scooter updates, and the new Kate Spade store

120 Inconspicuous Consumption Paul Lukas

Weighing in with the coolest little postal scales we've seen

121 Dress Code Jade Hobson Charnin

Fashion in Hollywood: status shoes, silicone breasts, Superman shirts, and Gap frenzy

122 Sales & Bargains Dany Levy

Waxes, body rubs, and seaweed wraps; half-price hardware; hotel furniture; designer eyewear



The Arts

123 Movies David Denby

Postadolescent vacuity digs its own grave in *The Pallbearer*

135 Television John Leonard

Dumb and dumber: CBS's *Ruby Ridge* and American numskullery

138 Dance/Classical Music Tobi Tobias Peter G. Davis

Orfeo ed Euridice, a dance to the music of time at BAM

144 The Underground Gourmet Peter Kaminsky

Puttanesca's tempting antipasti; soulful style at Corn Bread Cafe

Cue

147 Elvis Costello at the Supper Club; *Pamela's First Musical*

Misc.

Letters 10
Intelligencer.....17
Guardian Crossword 205
'Cue' Crossword
by Maura B. Jacobson 205
Bad Publicity by Larry Doyle
and Kyle Baker 206
Classified 180
Strictly Personals.....200

Online

Lettie Cottin Pogrebin, author of *Getting Over Getting Older*, chats in the New York Forum on 5/15 at 9 p.m. On CompuServe, go NYTALK.

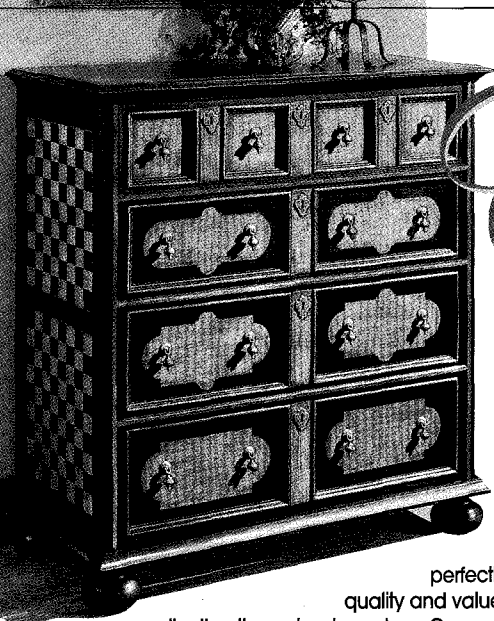
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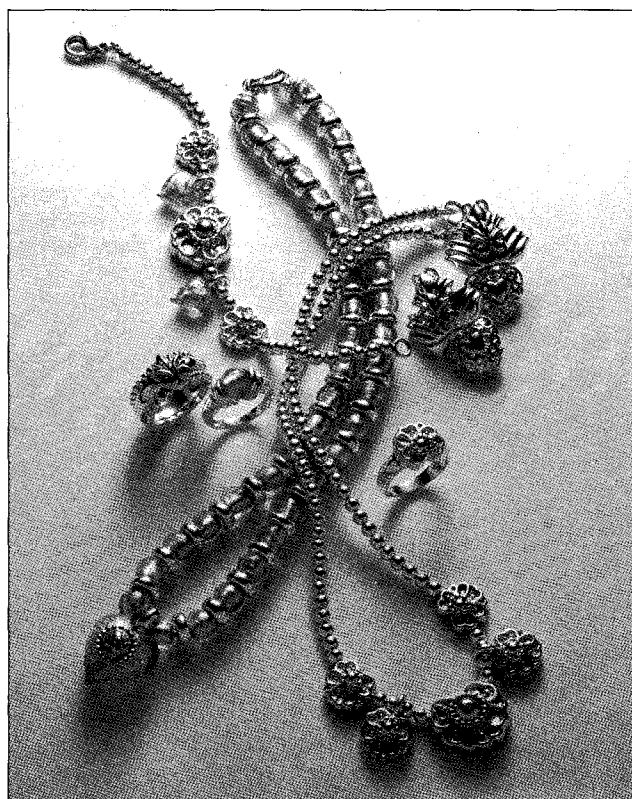


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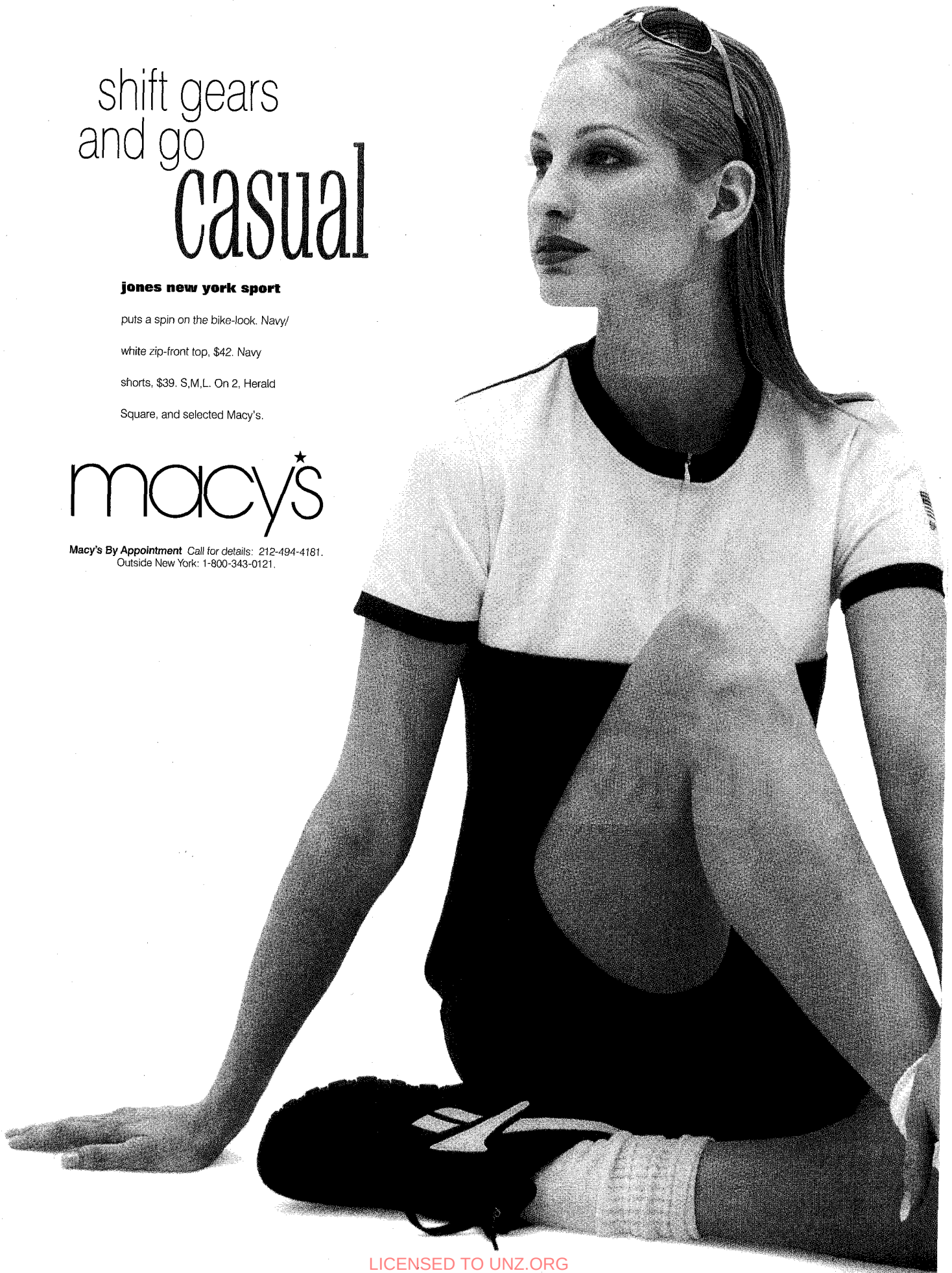
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LETTERS MAY 20, 1996

Taste Matters

AGREED, EASTERN NEWSSTAND IN THE MetLife Building has an incomparable selection of publications; however, "The Best of New York" [April 15] neglected to give honorable mention to the two Bryant Park newsstands. Since the stands are free of adult literature, a man, woman, or child can purchase a newspaper or gum without being visually assaulted or embarrassed, thanks to good design and commonsense standards. And on 42nd Street, no less. That's New York at its best.

Anne-Marie Marion
FOREST HILLS, N.Y.

AFTER YOUR FEATURE IN "THE BEST OF N.Y.," five couples we know had a blind bagel-tasting. We purchased bagels from six different bagel stores in New York. It was interesting that the bagel you rated No. 1 (Ess-a-Bagel) came in either last or next-to-last in our tasting, with comments ranging from "leader" to "pasty." We intend to expand the tasting to the outer boroughs and will send you the results.

Howard L. Olarsch, D.D.S.
THIELLS, N.Y.

I WAS APPALLED TO READ THE "SUSHI EXPERIENCE" item in your April 15 issue. The brutal cruelty of eating a still-living creature does not strike me as a "story . . . to dine out on until Labor Day." Has your reviewer lost all sense of humane decency? If this perspective and experience is perceived as the best of New York, thank goodness I live in New Jersey.

Ruth Charnes
HOBOKEN, N.J.

Talk Is Cheap

ALL HAIL JAMES J. CRAMER FOR SETTING A new standard in doublespeak. If his investment fillet should—God forbid!—ever go down the tubes, he has a bright future as a politician ["The Bottom Line: Cigarette Money," April 15]. As a candidate, Mr. Cramer's ability to talk out of both sides of his mouth and to believe

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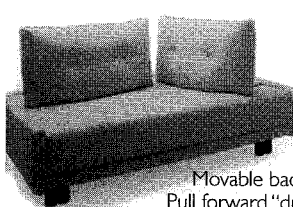
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LETTERS

the mutual exclusivity of his words would be invaluable (see Clinton, William Jefferson, President).

I do not ridicule Mr. Cramer for investing in tobacco firms but rather for his fey and feckless defense of doing so. It is his duty to maximize profits for his clients. But then again, when has morality ever entered into the capitalist realm in anything more than a token way? I can't help imagining Mr. Cramer defending those poor, downtrodden German armament and pharmaceutical firms after World War II: "Sure, Zyklon B is a bad thing. I never let my employees use the stuff. But boy oh boy, have you seen the initial offer on their new stock?"

I would suggest Mr. Cramer devote himself to doing his job rather than defending it. In a market economy, it is, after all, the individual investor's responsibility to worry about the morality of his or her investments.

Reed F. Coleman
LAKE GROVE, N.Y.

Food Fight

WHAT EVER HAPPENED TO YOUR NEW RESTAURANT critic? His reviews were so unlike all the others I see printed. Rather than focus on food, service, and atmosphere, Corby Kummer offered New Yorkers something different: commentary on waiters' nationalities and body types. He went so far as to describe a restaurant's bathrooms! Now, that's classy! While other magazines focus on insignificant things like cuisine, Kummer sticks to the details that matter most to New Yorkers: nationalities, physiques, and bathroom design. I look forward to seeing his insightful reviews sometime soon.

Regina McMenamin
MANHATTAN

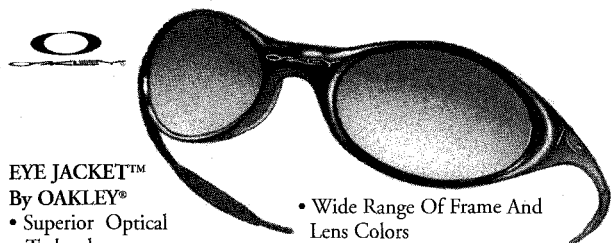
Editor's note: Corby Kummer and Gael Greene share the job of restaurant critic, alternating every three months. Corby returns in July.

Smooth Operators

AS A FORMER FEDERAL PROSECUTOR, I THINK I can smell the difference between prosecution and persecution. Your "Intelligence" item ["Go Ask Alex," March 25] claims I invited a "notorious" client of mine to a party launching my book *In the Name of the Law* solely "to get a buzz going" about the book. Last I heard, the accused have a right to spend time with their lawyers, even at a social event. Even the quick-to-condemn should give the accused the benefit of due process.

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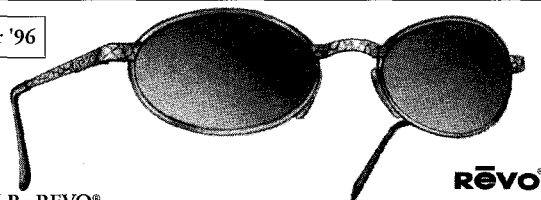
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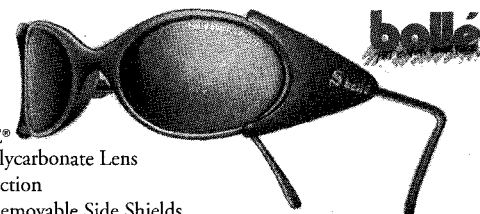


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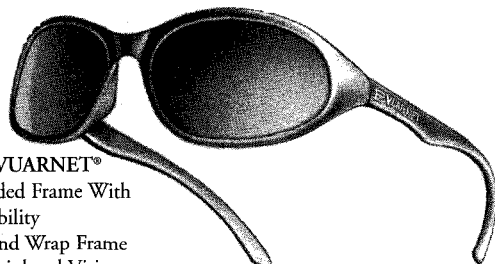
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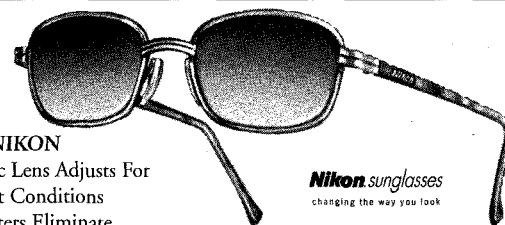


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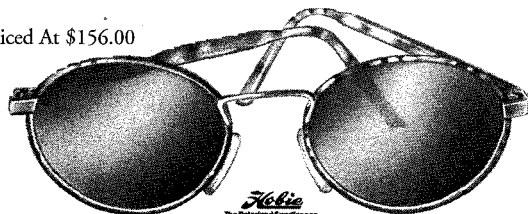
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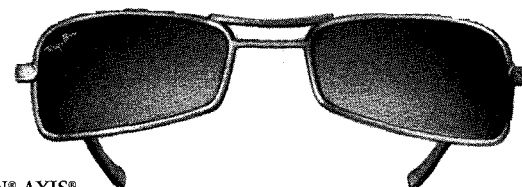


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LETTERS

Further, your item conveniently overlooks the presence of more than 200 other guests at this party. Why single out a man now standing trial if you can mention Diane Sawyer, Peter Maas, Sidney Zion, Forrest Sawyer, and such legal all-stars as Gerald Lefcourt and Bob Abrams? Maybe, after all, you just wanted to get a buzz going.

Thomas Puccio
MANHATTAN

INDIVIDUALS WHO HAVE NOTHING TO HIDE, like A. J. Benza, become a security blanket for those who do. Telling the truth, in gossip form, may be crippling ["The Sweet Smell of Success," by Nancy Jo Sales, March 18]. The worst-case scenario for Mr. Benza may be lying in wait. Mr. Benza's life is willfully consumed and embraced by tight schedules, cellular telephones, and noisy nightclubs. It may reveal itself to be a hidden hell beyond the velvet ropes. There may be a degree of truth in his statement that "everybody really wants to be a celebrity." When you're dead, what does it matter if, for the moment, some famous person claims to have known you? You're dead, and people forget.

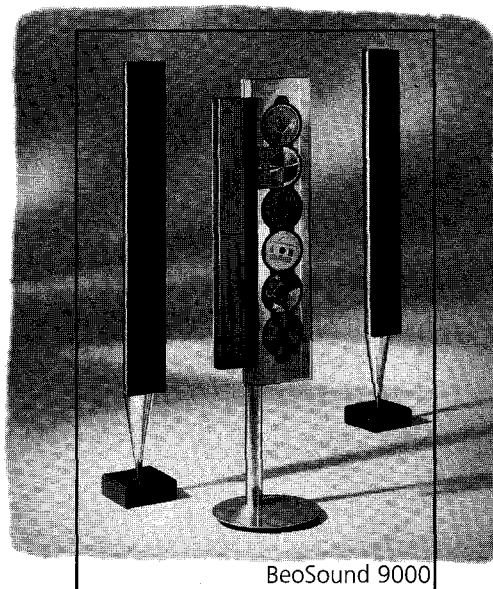
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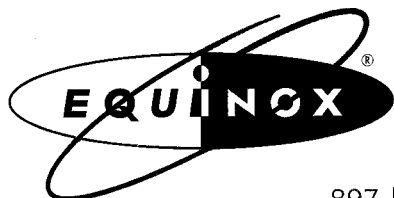
Living Legacy

IN "REQUIESCAT IN SPAGO," MAUREEN Callahan furthers the misconception that John O'Brien was aware that the movie version of *Leaving Las Vegas* was going to happen at the time of his death [Gotham, April 8]. As his agent, I know he had signed a legal deal memo two years before with Stuart Regan, and the lawyers had just gotten around to filling it out into a full legal contract on the same terms—an option agreement. John never believed the movie would be made. His death was due to physical deterioration caused by his drinking, which, despite all efforts to help, he did not want to stop. His death did not have anything to do with the movie by Mike Figgis.

Ray Powers
MANHATTAN

Correction The credit for the Paul Strand photograph in Mark Stevens's "I, Picaso" [Art, May 6] should have read Aperture Foundation, Inc.; Courtesy, Robert Miller Gallery, New York; Kunsthau Zurich, Murch Rich Collection.

Contrary to the May 13 "Intelligencer" item "Ms. Magazine's Anniversary Blues," *Success* has not been owned by Lang Communications for two and a half years.

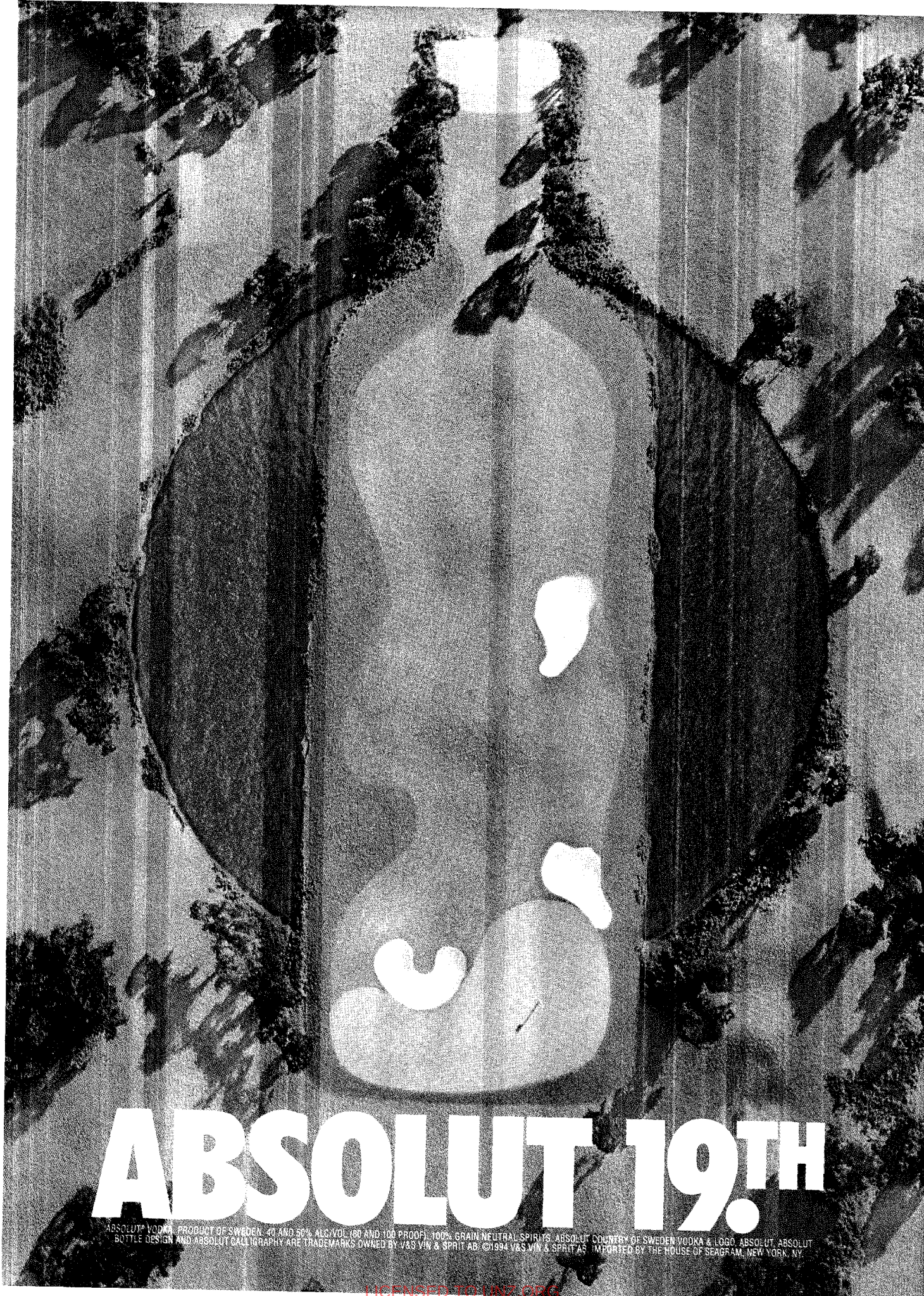


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BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

INTELLIGENCER

CURTAIN CALL FOR THE TONY TELECAST?

As the fiftieth-anniversary presentation of the Tony awards rapidly approaches, things are going from bad to worse for the ratings-challenged awards ceremony. First, there was last week's flap over the snubbing of *Victor/Victoria* and *Big* in the Best Musical nominations, followed by **Julie Andrews's** angry press conference announcing that she was declining her own nomination. With its historically low ratings dipping even farther in the past two years, the beleaguered fête may have trouble finding a broadcast home once its current contract with CBS expires in 1997. Sources close to the show say that CBS, which has carried the awards for nearly two decades, has decided to pull the plug on the Tonys when its contract is up. Apparently, network programmers—counting on Andrews to breathe some life into the telecast—were apoplectic that her mass-appeal show was not nominated. Scram-

DON'T MESS WITH BIANCA JAGGER

Now that she's re-created herself as an earnest human-rights activist, former peripatetic party girl and rock princess **Bianca Jagger** is working overtime to sanitize her past. In 1993, Jagger successfully sued the British publishers of *The Andy Warhol Diaries*, who were forced to hack some 39 unflattering references out of the book. Now Bianca's lawyer, **Kenneth Caruso**, is threatening a lawsuit against New York's Carol Publishing Group, which released *Did She or Didn't She? Behind the Bedroom Doors of 201 Famous Women*. The book, by **Mart Martin**, is a breathless clip job of old stories about the lives of famous women. Bianca's page links her with **Michael Caine**, **Jack Ford**, socialite **Tony Portago**, and congressman **Robert Torricelli**, among others. One paragraph relates what the book calls two "bizarre rumors" that seem to be at the heart of Jagger's threat of litigation (one of them concerns an allegation about Bianca in her pre-Jagger days). "Defamatory," claims Caruso, who wants the publisher to recall the book, delete the offending passages, apologize to Jagger, and pick up her legal costs. Settlement time? **Steve Schragis**, who owns Carol Publishing, says, "Basically, this is a book that reports on rumors. These are rumors; it doesn't say these are true."

bling to assuage the big guys, Tony producers were reportedly dismayed to discover that the only still-running musicals they had to draw from were the tap-dancing extravaganza *Bring in 'da Noise, Bring in 'da Funk* and the East Village rock-opera *Rent*—two musicals that together contain exactly one straight, white, non-junkie character—to appeal to CBS's

relatively aged, middle-American audience. Their quick-fix solution? Resuscitating the cast of the now-closed *Swinging on a Star* for one last made-for-prime-time encore. "Everything has precedents," a spokesman for the Tonys said cryptically. "This year is no different."

WHO'LL SHOOT MAPPLETHORPE?

Seven years after the death of **Robert Mapplethorpe**, two companies have been racing to bring out the first movie on his fashionably decadent life. But **Ted Turner's** Fine Line Features, which had planned a movie based on **Patricia Morrisroe's** controversial biography, just bowed out. A source close to Fine Line claims few in Mapplethorpe's camp would cooperate with the film because they felt Morrisroe's book was "homophobic and portrayed him as a self-



Julie Andrews:
Tony terror



Bianca Jagger:
Only her lawyer knows for sure

MARK KOSTABI'S SCHOOL FOR HACKS

Artful huckster **Mark Kostabi** has come up with his most audacious *épater les bourgeois* scheme yet: He's found clients willing to paint their own canvases and pay up to \$150,000 for the privilege. His first taker is a 27-year-old Merrill Lynch broker who has three weeks to paint an oil worthy of Kostabi's good name. There's more: Clients will go home with a special commemorative videotape of their efforts, and each completed painting will be signed by the master himself. Prices start at \$2,000 for an eight-by-ten-inch canvas, but Kostabi will pay his masochistic buyers \$7 an hour for their labor. Says the stockbroker: "I'd like to learn from the guy, who's obviously been successful in mass marketing."



Kostabi:
Self-portrait

aggrandizing huckster. People who knew Robert weren't happy with that." The Fine Line effort—which was to be directed by **Alek Keshishian**, of **Madonna**-documentary fame—was also unable to secure the crucial backing of the Mapplethorpe Foundation, which controls the rights to all of the late artist's photographs. But while a source close to Keshishian says he was "in over his head" with the dark, complicated material, the director is reportedly fuming



Caroline Kennedy:
Camelot cover-up



The Lady Chablis:
A lesbian?

over Fine Line's decision to abandon the project. In the meantime, filming may begin this year on another Mapplethorpe project, produced by **Christine Vachon** (*I Shot Andy Warhol*) and **Nick Wechsler** of Addis Wechsler. Though Foundation president **Michael Stout** says he is still discussing "dollars and concepts" with the Vachon-Wechsler team, singer **Patti Smith**—a longtime friend of Mapplethorpe's—has given her imprimatur to the project. The script, titled *Somebody's Sins*, was written by a former lover of Mapplethorpe's, **Jack Walls**, and will be directed by *Swoon*'s **Tom Kalin**. So who'll play the troubled artist? The director bandies about names such as **Keanu Reeves** and

WANTED: PEOPLE NEEDS MORE PEOPLE

Perky *People*, whose annual earnings of more than \$200 million probably make it the most profitable magazine on the planet, also happens to have one of the most bummed-out staffs. But the chronic people problems at *People*—where hours are painfully long and the staff is overcome with "this horrible atmosphere of unhappiness," to quote one former staff member—may be ending. **Norm Pearlstine**, the editor-in-chief of Time Inc., has assigned editor-at-large **Steve Lovelady** to go to the weekly beginning July 15. Lovelady's official task will be to edit the front of the book, but everyone expects him to be Pearlstine's eyes and ears at the troubled weekly, whose newsstand sales have been slipping and which has suffered the defection of seven top writers and editors since the beginning of the year. The exodus is most keenly felt in the entertainment department, which is run by the grouchy **Charles Leerhsen**. "People call the building the Death Star," reports one source. "Everyone wants to work at *Entertainment Weekly*." That doesn't seem to concern the bosses at *People*. "For every person who leaves, there's 50 people who want to take their place, so we find the turnover healthy," says spokeswoman Susan Ollinick. For his part, Lovelady—a former managing editor of the Philadelphia *Inquirer* who came to Time Inc. last January—seems amused by the portentous mystique he has acquired. "Norm has pretty good eyes and ears himself," he says with a laugh. "He doesn't have to use mine."

Stephen Dorff, though Wechsler says no decision has yet been made.

VAN BLOWS IT; CAROLINE HIDES IT

VAN THE MONEY MAN: **Van Morrison** drives a hard bargain. Whenever he performs in New York, the sullen singer demands an extra cash inducement from promoter **Ron Delsener** to reprise old favorites. But at a recent Supper Club concert, where tickets went for a steep \$75 a pop, the singer just wasn't in a sentimental mood. Morrison asked for requests, and called Delsener out on stage, where he and the crowd begged for old tunes like "Brown Eyed Girl." Delsener then slapped \$2,000 in cash on the organ and waited. By the end of the show, when the headstrong singer still hadn't performed a single old hit, Delsener got his cash back.

BIDDING FOR BILL: Political savants in a speculative frenzy over the future plans of

retiring New Jersey senator **Bill Bradley** may not have to wait much longer. Sources close to the senator claim that NYU and Princeton, his alma mater, are engaged in a bidding war over the quixotic neoliberal. A member of the dean-search committee at NYU's School of Public Service would say only

that the senator's name "has been mentioned." However, **Michael Rothschild**, dean of Princeton's School of Public and International Affairs, on the job for a scant nine months, seemed alarmed by the prospect of Bradley as dean. "That would be news to me, since that would mean that I would get fired. I'm a new dean; I haven't had time to fuck up yet." Bradley did not return calls.

MADAME BUTTERFLY: Is **Caroline Kennedy** leading the Jackie-nostalgia craze? The suddenly even-richer lawyer and author has been sporting Bouvieresque long white gloves to black-tie functions lately, but a source very close to her says the elegant accessories are less Camelot homage than clever cover-up. Caroline apparently has a tattoo of a butterfly on the inside of her arm—an indelible souvenir of a high-spirited evening she and a few Kennedy cousins spent in Hong Kong.

Additional reporting by Patricia Falvo and Matt Pincus.



Bill Bradley:
Back to school

LADY CHABLIS IS READY FOR HER CLOSE-UP

Midnight in the Garden of Good and Evil, **John Berendt's** piquant semi-true-crime account of a seamy murder in Savannah, continues to spawn new careers after more than two years on the best-seller list. Next up: **the Lady Chablis**, the saucy black drag queen who went by "Frank" until she renamed herself after her favorite libation. Her autobiography, *Hiding My Candy*, is coming this summer, but the Lady Chablis's big news—that she's engaged to a woman—is already speeding around town. Lady Chablis's intended is "a woman who prefers women," according to one source who's read the manuscript—quite a change from her usual type, which is evidently blond-haired, blue-eyed muscle studs. Another source insists that the Lady Chablis's intended, who gets a full chapter in the book, is in fact a close friend and old roommate, and doubts that the publicity-stunt engagement will ever be consummated with a wedding. In the meantime, work has started on a movie version of Berendt's *Midnight*: **Clint Eastwood** is directing, and word is that **Wesley Snipes** and **Denzel Washington** are top contenders to play the Lady. "But the only way they'll get the Academy Award," says Chablis, "is if I play the role myself."

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Play It Again

Just who does this Tony guy think he is?

The Tony nominations committee usually shoots itself in the foot," someone involved with *Victor/Victoria* complained to the New York *Post* after the committee snubbed the Blake Edwards musical based on the perfectly nice 1982

Blake Edwards movie (based on the 1933 German movie). "But this year, they've shot themselves in the brain."

"We can't 'celebrate' Broadway by paying tribute to shows that cannot benefit from this important exposure," grouched David Merrick, a producer of *State Fair*, which was overlooked for Best Musical despite being based on the rousing 1945 Rodgers and Hammerstein movie musical (based on the 1933 non-German, nonmusical movie). "This is not about *State Fair* but about being fair."

"The committee seems to favor the nonprofit theater," sniped Jim Freyberg, lead producer of *Big*, based on the delightful 1988 Tom Hanks movie (based on an idea kicking around Hollywood since the 1940 *Turnabout*). "The Tonys are supposed to celebrate *commercial* theater."

Certainly one explanation for the absence of the three largest new musicals from the Best Musical nominations is that the Tony commit-

tee is insanely bent on killing Broadway. Another possible explanation is that those three musicals aren't very good, though that's not one we would endorse, mostly out of fear that Julie Andrews might show up in the office. But a third possibility worth considering is that perhaps the Tonys decided to honor *Rent*, based on life, and *Bring in 'da Noise, Bring in 'da Funk*, based on history, because they have actually in some way contributed something new to musical theater rather than simply set someone else's work to music.

The musical conversion of movies is nothing new, of course, or necessarily bad, and will continue as long as Andrew Lloyd Webber draws breath (his next trick, a musicked-up *Whistle Down the Wind*, is at least based on a rather obscure 1961 British movie). And there may be a solid economic argument for it—that Americans can be lured to the theater only with song-and-dance-ified live movie reenactments—but if so, it's a little sad.

And will inevitably lead in only one direction. Judging from what's happening in the movie world—*Flipper* this week, *Mission: Impossible* the next, a second *Brady Bunch* movie later this summer, and, coming soon, the movies *Combat!*, *Father Knows Best*, *Gomer Pyle*, *Gilligan's Island*, *Green Acres*, *The Honeymooners*, *I Dream of Jeannie*, *Leave It to Beaver*, *Love Boat*, *Lost in Space*, *McHale's Navy*, *Mr. Magoo*, *My Favorite Martian*, and *Scooby-Doo*—Broadway producers may soon find themselves griping, "How could the Tonys overlook George C. Scott's *Mr. Howell*?" or "Apparently, the Tony committee wasn't in the audience the other night when Rob and Laura [Nathan Lane and Vanessa Williams] had to come out for 22 curtain calls."

Although, come to think of it, we'd pay to see that.

SNIPES OF THE WEEK "The Republican leadership of Congress has agreed to permit a vote on raising the minimum wage, but wants to couple with it relevant provisions more appealing to Republicans. One possibility is a bill in two parts, which would raise the minimum hourly wage from \$4.25 to \$5.15 for all workers—except CEOs of Fortune 500 companies, for whom the minimum will be \$10 million a year."—Republican Herbert Stein, senior fellow, American Enterprise Institute, to *New York*

TRULY GOLDEN LAB "The dog—well, what can you say? It was quite a spectacular bidding. I mean, \$52,000, that's a lot of money for a dog. He'll have a lot to live up to. . . . Yeah, I guess we got some coattail effect on this."—Monica Spigelman, gauging the Jackie effect on an auction at the Convent of the Sacred Heart School in Greenwich, Connecticut, recently. The Labrador puppy in question went to Susie Hilfiger, wife of designer Tommy Hilfiger.

1-900-OLD-MAN-C "Margaux's very spiritual, and she's into all that metaphysical stuff: She does yoga, she goes to the sweat lodge, she works with the Indians. Margaux does not do things for money. I know that she's been offered lots of money to do movies that she absolutely will not do."

—Graham Kaye, Margaux Hemingway's agent, on why the actress, and granddaughter of Ernest, has lent her name and services to a psychic phone hotline

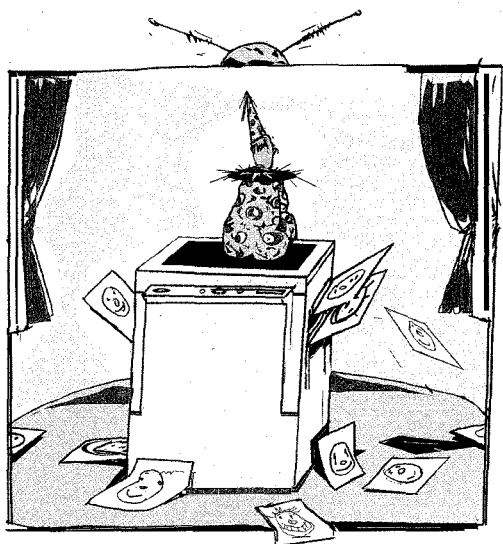


Illustration by Istvan Banyai.

THE OVER-THE-COUNTER ILLEGAL ABORTION DRUG

ALONG ONE OF CHINATOWN'S BUSIER streets last week, amid hand-lettered signs for DEFATING SOAP and MEN'S MEDICINE, an apothecary window featured a colorful printed English-language advertisement for THE WORLD'S MOST POPULAR ABORTION DRUG. At the bottom of the poster, in small letters, was the name mifepristone.

That may not ring a bell, but it's the generic name for RU-486, the French abortifacient that over the past fourteen years has become as famous for its exceptional success rate in Europe as for its role as a political hot-button here. It's the pill that will either revolutionize the field of women's health or trivialize the moral burden of reproduction, depending on whom you ask. Political arguments aside, one thing is indisputable: At this point, mifepristone is not legal in the United States.

The item for sale in this tiny, cluttered store was an unlicensed Chinese version called Hanzhudin. A roughly translated set of instructions on the back of the ad were emphatic, if not altogether clear, about the drug's superiority to other abortion methods ("Side effects can be resulted unavoidably. Meanwhile the long term administration is boring and the drugs are often forgotten to eat," it warned) and its advantages for self and country ("adhering to the principle of self-consummate, man is always probing how to terminate the unexpected pregnancy, so as to . . . improve the quality of the population effectively"), but obscure on the subject of actual usage. With the aid of a bilingual friend, the pharmacist did her best to explain ("Underneath of the organs?" the interlocutor offered, timidly trying to unpack the phrase "posterior fornix"). Warning that it might only work for Asians, she accepted \$40 and handed over the pills.

Getting mifepristone through more official routes is much more difficult; in 1992 the appearance of a single dose, "smuggled" in by an activist, made headlines across the country. Despite considerable demand, Roussel-Uclaf, the French makers of RU-486, have declined to submit it to the FDA, out of fear of anti-abortion protests. Recently, the company agreed to license the drug to the not-for-profit Population Council, which then sponsored clinical trials (expected, though not guaranteed, to resolve favorably by fall). As a result of all that difficulty, a lot of people have

been watching the drug very, very closely.

Yet according to a considerable number of them, there is no official record of the drug's illegal traffic on these shores. "I have not heard one report of that," Sandra Waldman, spokesperson for the Population Council, said. "It probably would have come our way if it were true." Nor had the FDA heard anything about it, nor Planned Parenthood, nor even the local health clinics in Chinatown.

All of these parties expressed shock that it was available in stores. Mifepristone isn't the only drug that can be bought, for the right price, off the books, but it may be the only one that advertises in Manhattan storefront windows. According to FDA deputy

been trying to synthesize it themselves—was aghast when informed of the Chinatown purchase. "We have never said this could be dispensed at a drugstore. The doctor has to be pretty damn sure the woman is pregnant, and not more than eight or nine weeks. And then once the woman is given the pill, you've got to make sure she takes the second, and then that she doesn't bleed."

"Without proper counseling as to what to expect," said Richard Hausknecht, a doctor who has been active in developing new forms of medical abortion (see "A Whole New Choice," *New York*, April 1, 1996), "there will be people going to the emergency rooms bleeding from they don't know what, having unnecessary D&Cs at four in the morning—and furthermore, there are going to be some serious complications that won't get treated at all."

When *New York* bought the Hanzhudin, the woman in the drugstore said that she'd sold a considerable number of the pills to members of the local community ("We're all

Chinese," she later told an interpreter, responding indirectly to the suggestion that the government would not approve; "we're all family") and had had no reports of adverse reactions. And many neighborhood doctors handled the drug, she said, should the need arise.

When *New York* called a second time to get the name of one such doctor, the woman lost her patience for these inquiries and said that the store would no longer be carrying the drug, and that *New York* should return the pills, which, she claimed, were the only dose she had ever sold.

Even if the shop does indeed stop selling the drug, it's a safe bet that another will start. "There's no reason anyone couldn't just buy it there and bring it over," said Lader, who bought some of the clone in China in 1993. "They were willing to sell it to us, but not because they're idealistic—we paid a lot of money for this pill." And as more doctors and clinics decide that surgical abortions are a liability they can no longer afford, more women are likely to seek out these alternatives, unaware of or undeterred by the considerable risks. "I understand the frustration of some women and why it can create a counterfeit market," said the FDA's Pendergast. "I just worry about them."

ARIEL KAMINER



commissioner Mary Pendergast, however, if the pills are indeed mifepristone, the agency won't necessarily prosecute. (Because of the complexity and proprietary nature of the drug's formula, *New York* found no American lab able to confirm the ingredients of the pills; their markings do, however, match those of some known components of mifepristone treatment.) "If the person's intent is really just to get the drug to women during this [trial] period," she said, "we would work with them to make what they were doing legal . . . One aspect of that is doing it under clinical trials."

Whatever the legal status of unofficial distribution, however, all parties from makers to regulators to advocates to critics agreed on the medical status: They all believe that mifepristone should be dispensed only under a doctor's care. For all its advantages over surgical abortions, it is a complicated protocol that involves a number of doses, some possible discomfort, and a few considerable risks. Lawrence Lader, the head of Abortion Rights Mobilization—a group so committed to making the drug available in this country that they've



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CLOSING TIME

SOMETIME AROUND 6:30 P.M. TWO Fridays ago—definitely after the municipal government had officially closed for the weekend—over 100 city employees dressed in conservative suits gathered at P.J. Smythe's, a smoky bar located about a hundred yards from the steps of City Hall. Employees from the mayor's office were there, acting in a personal

capacity, as were several members of the City Council and their staffs. And while dozens of entirely off-duty members of various municipal departments—police and fire included—bought beers for one other, a handful of city employees tried officiously but unofficially to describe why this nondescript Irish pub was such a popular lunch spot and why it was such a shame that it had lost its lease and was shutting down after six years.

"It was convenient, plain and simple," John Sabini, city councilman from Jackson Heights, said stiffly and then turned away.

A press liaison hypothesized that perhaps the special appeal came from P.J.'s practice of placing retiring council-staff nameplates in a place of honor behind the bar; she asked that her name not be used.

"I've never been here before in my life," said deputy fire commissioner Ed Dolan, beer comfortably in hand. "Who are all these people, anyway?" he asked, and walked over to a group of friends.

Only former council press secretary Kevin Davitt, standing in the corner, seemed to recognize the deep importance of the place. "Are you kidding? *Headlines* were made here. There were all-night budget negotiations. There were secret deals. The works." His tone turned serious. "This is where all those cops came before Giuliani's speech [at a 1992 campaign rally, during which drunken off-duty police officers yelled racial epithets and nearly started a riot]. They say a PBA rep came in and left a credit card and an open tab at the bar."

About an hour into the unofficial gathering, a good number of City Hall staff members became willing to speak frankly about P.J.'s rightful place in the city's recent history. "We were at war with the mayor," recalled John Banks, a budget adviser to City Council speaker Peter Vallone. "Vallone told us to come up with a strategy. So [then deputy finance director] Tom McMahon and [then finance director] Mark Shaw and I spent the whole night here. The next day, in front of the steering committee, we looked all haggard, and when Vallone asked us what we had come up with, McMahon pulls out this dirty napkin and starts reading from it." Banks snorted and several other financial advisers giggled conspiratorially. "I mean, we'd typed it up, of course; it was just a gag."

"They really knew who you were," reminisced Councilman Sabini, whose shirt had come untucked. "And they'd take a message for you." He turned sober. "It's going to make the process a lot harder," he said. "Certain people are going to be a lot less malleable."

By 9 P.M., the noise in the bar had risen to probably higher than municipally acceptable levels, but nobody seemed to notice. A representative from borough president Ruth Messinger's office was asking people to sign the bottle of Jaegermeister she had propped under her arm. A thirtyish guy in a rumpled suit tried to chat up a pretty blonde. "That woman over there looks a lot like you," he said, pointing to another blonde in a

CITY

Cheap Thrills



First, there was the two-day January blizzard that dumped nearly 30 inches of snow on New York and cost \$30 million to clean up. Then later that month, a Con Ed pipe burst and spewed asbestos-laden steam and closed down a fifteen-block area in midtown, costing \$300,000 to clean up. And just last week, a major subway-track fire and a water-main break. All told, a *tempus horribilis* for those relying on public transportation or balancing the city's budget.

But for fans of local TV news, it seemed the fun would never end! Almost every day brought some new disaster footage—stranded commuters, weather-ravaged storefronts, and the hapless junior reporter forced to narrate the whole mess waist-deep in something uncomfortable, for no apparent reason other than your at-home enjoyment. Best of all, for all their entertainment value, these spectacles offered a surprisingly high return on your tax dollar. Hours and hours of real-time misfortune and pluck for mere pennies per person—a much better bargain than *Rent* at the Nederlander, that's for sure.

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January 7 & 8 Blizzard shuts the city down for two days.	\$3.95

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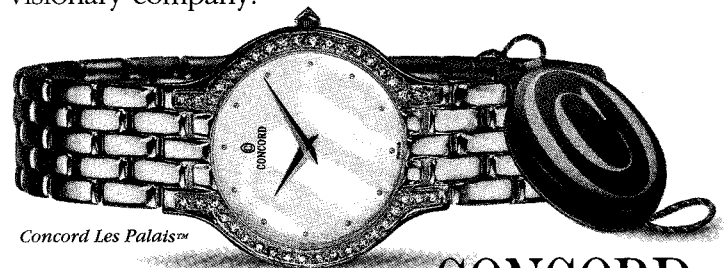
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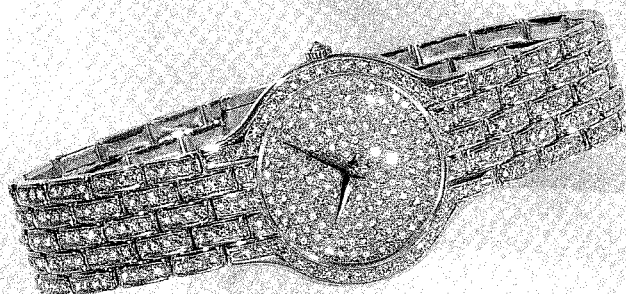
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tight dress. "Are you kidding?" she responded angrily. "She got that out of a bottle."

City Councilman Sabini was standing by himself in the back of the bar. "I mean, in Boston," he said wistfully, "they have a place right next to their City Hall called City Hall Brewery or something with a gift shop and tchotchkes. I think they might even sell T-shirts with pictures of councilmen on them."

NORMAN VANAMEE

A r t FIN DE SICKLY FUN

IT IS DUSK IN SOHO. SIX PEOPLE IN WHITE jumpsuits, green latex gloves, and World War II-era rubber oxygen masks stand on Wooster Street, chatting in soft English accents. They carefully lift a plastic-wrapped slab the size of a large man out of a delivery truck and briskly walk it through a darkened entrance. As the last man through slides a metal rolling gate down with a scraping screech, a young passerby, nabbing a quick peek inside, whispers to his dreadlocked friend, "I don't know what it is, man, but there's something dead in there."

It is several dead somethings, assorted parts from two cows, and one pig, halved. They've been deeply pickled, and by evening's end will be reinstalled in huge formaldehyde-filled vitrines and become once again the art of Damien Hirst, the notorious 31-year-old British sculptor. By tomorrow night, the animal corpora will be the talk of the New York art world, the centerpieces of "No Sense of Absolute Corruption," a multimedia art show at the Gagosian Gallery. Right now, it's several dead animals on the cement floor.

The six workers lift their gas masks up, crack open some beers, and begin to unwrap the package. The carcass revealed is coated with a thready layer of reddish fur. Almost instantly, a bitter chemical odor visibly rises from it. The gas masks go back down. This will become one half of the work Hirst has titled *This little piggy went to market, this little piggy stayed home*.

The publicist Nadine Johnson is pacing around the hangarlike gallery in black leather pants, fretting that the sort of attention the exhibit has gotten to date—mostly from disapproving animal-rights activists and concerned health officials—is not the right kind of attention, not the kind of attention that will attract the right kind of crowd. "We don't want a bunch of people from the Bronx coming down here to see the freak show," the publicist says in her thick Belgian accent. "The cows and the pig are not even 20 percent of it."

Over there, for instance, is an ashtray

the size of a Jacuzzi (*Party-Time*, it's called). On the walls are several splashy, rotating works, giant-size versions of Coney Island's spin paintings. In the gallery rear, an ordinary beach ball suspended in air over a blower. Ealan Wingate, the gallery director, calls the overall effect "a fun house out of control."

The eye is nevertheless and inescapably drawn to a tightly wrapped package shaped like a cow's head, or to the partially unwrapped calf hindquarter, its hoof sticking out—two of a couple of dozen cow parts that compose Hirst's *Some Comfort Gained from the Acceptance of the Inherent Lies in Everything*. It will sell for six figures.

The artist provocateur looks slightly nauseated by it all himself, but it turns out he is only nursing a hangover from a night of drinking in, of course, the

smiles between cow halves. A contingent of post-punkers, appearing to have been rented for the evening, bump into a shirt-and-tie guy wearing a name tag reading HELLO, I'M ROBERT CHAMBERS. Debi Mazar raises her cat glasses to get a closer look at Katie Ford, who is transfixed by one of the spinning wheels.

One by one, avatars of the eighties art scene wander in, all very quiet: a pageboyed David Salle, Julian Schnabel, Tony Shafrazi, Francesco Clemente, and art collector Peter Brant. The last is rumored to have purchased one of the larger works. "If I had," he says, clutching his wife, the model Stephanie Seymour, "I wouldn't tell you."

"Where's its *cojones*?" wonders one beauty editor, pushing her blonde bangs back to get a better look into the tail end of one of the bisected cows. "It's a cow,"



The opening of "No Sense of Absolute Corruption" at the Gagosian Gallery.

meatpacking district. Porcupine-headed, unshaven, and nursing a beer, Hirst strikes a perfect sangfroid hybrid of defensiveness and nihilism.

"Look," he says, wiping his face as a forklift whirs by, "it's a lot healthier to look at dead animals in an exhibit than live animals in a zoo."

IT IS DUSK IN SOHO AGAIN. FOUR YOUNG women dressed in black stand outside Gagosian with clipboards. Already a hundred gawkers have arrived, very few of them from the Bronx, it seems.

Inside, everything is art as planned: the spin art spinning, the beach ball hovering, the two pig halves jiggling to and fro in separate glass tanks on a conveyor belt.

"Everything we do to animals is degrading," says Gianni Versace. "But until everyone becomes a vegetarian, it's stupid to even debate it."

The author of *American Psycho* and the director of *Multiple Maniacs*—Bret Easton Ellis and John Waters—exchange

says her friend.

Party-Time, the ashtray sculpture, begins to fill up. "It wasn't intentional," says Larry Gagosian, "but it's irresistible."

As the party threatens to lag, David Bowie and his wife, the model Iman, stroll in wearing sunglasses and black, with matching copper hair. A longtime collector of Hirst's art, Bowie dryly explains the artist's next, and perhaps final, work in the so-called "Natural History" series.

"Damien has a fan who would like to donate his body to his art," Bowie says. "We plan to buy a little island off Scotland, build a labyrinth, and make a Minotaur out of him."

"You see," says the man who most recently recorded a concept album in the voice of a serial killer, "it's all a waiting game." He grins, fangs out.

STEVEN GARBARINO

Ruth at the Plate

Strike one: She's very liberal. Strike two: Voters aren't. Can Manhattan borough president Ruth Messinger possibly beat Rudy?

IT DOESN'T SEEM A VERY LIKELY FIT, Ruth Messinger and a Staten Island Rotary Club, but if you want to be mayor as desperately as Messinger does, you go. So out she rolled to Li-Greci's Staaten Restaurant. With which sermon would this unreconstructed paleoliberal bludgeon her captive audience—ideological instruction on the Rainbow Curriculum, perhaps, or a quick lesson in the urgency of the cause of Palestinian statehood? The applause as she was introduced was polite, little more.

But as she talked—about the role of municipal government, about schools, and most of all about small businesses—the room warmed up. She noted a Rotarian pledge on the wall, the club's "four-way test" for positive action: truth, fairness, goodwill, and benefaction toward all. "It seems to me we should try that with government programs," she said.

When she took questions, the Manhattan borough president's best side shone through. Messinger actually answers questions—truthfully, thoroughly, looking the questioner right in the eye. "Very good," Don Siracusa, who attended the meeting and made a complaint about city building inspections, said afterward. "I think she's the type of person you want to give that information to. She might do something with it."

Unfortunately for Messinger, impressed as he was, Siracusa entertained little doubt about how he'd vote eighteen months from now. "Right now," he said, "I think Giuliani is doing a phenomenal job."

IT MAY SEEM EARLY TO TALK MAYORAL POLITICS. We do have a president to elect first. But to hard-shell New Yorkers, the presidency is an adornment, a tasty dessert; Gracie Mansion is meat and potatoes.

So New York politicians are talking, and talking, about the mayor's race. And what most of them are saying is this:

Rudy Giuliani can, *maybe*, be beaten, but not by one of the current crop, which comprises Messinger, Bronx borough president Fernando Ferrer, and Brooklyn city councilman Sal Albanese. Surely not by Messinger, the quintessential Upper West Side liberal who just can't appeal to the direct and ordinary citizens who populate the Zip Codes without all those zeroes.

Messinger, of course, thinks otherwise.



"The reason that I can win," she says, "is who I am and what I've done over twenty years in school politics and local government, and the number of people I've worked with and things I've accomplished." She rattles them off. She and Queens borough president Claire Shulman issued a school-governance report three years ago, anticipating the current debate. Her office has done the most comprehensive waterfront study ever.

Messinger and her staff have worked with 47th Street jewelers; they plan to do the same thing with the publishing industry; they do endless research on retailing and economic development. And she has gotten results. Myron Toback, a diamond-district wholesaler, said Messinger

brought jewelers together in order to ensure that their industry—among the city's largest, and based in Manhattan—stays put. "She first came to the street when she campaigned for borough president," Toback says, "and she kept her promise."

To these pursuits she brings the kind of energy and expertise that longtime Ruth watchers know well. All major politicians keep long hours, but her schedule verges on punishing. She probably knows more about the city budget than the last three budget directors combined. She is constantly showing up, as she did at a recent *Crain's New York Business* breakfast forum, clutching vast sheaves of papers, and even when she sits, it's to work some more: While everyone else is giving attention to Schools Chancellor Rudy Crew, there sits Messinger, scribbling on her note pad, reading memos, writing reminders, but listening closely enough with one ear to smile to herself when Crew says something she suspects won't sit too well with teachers'-union chief Sandy Feldman, whose expression Messinger looks up to catch at the right moment. She's a terrific public servant. So why does nearly everyone think she hasn't got a prayer?

IF YOU TOOK ALL THE LABELS IN THE AMERICAN political lexicon and ranked them based on their mass appeal, *Upper West Side liberal* would not, it's safe to say, top the charts—these days perhaps not even on the Upper West Side. And this is the label that will appear in apposition to Messinger's name in almost every newspaper story about her between now and November 1997.

Is it fair? Does it mean much? Here's her old foe Ed Koch on whether he could see his way to a Messinger endorsement in 1997: "I can't envision it. She said, 'Why?' And I said, 'Ruth, are you still for commercial rent control?' She said, 'I was nev-

THE CITY POLITIC

er for commercial rent control; I was for arbitration." I don't see the difference."

She was for it, and though it was a hot issue when Koch was mayor, it hasn't come up since. Today Messinger says, "It was a proposal that did not work, so it is no longer on my plate." As is her style, she goes on to list the 15 things she wants to do for small businesses now.

She cannot, and should not, deny her leftist roots. But she can, and should, emphasize aspects of her record that show a different side. "It is true that I opposed major developments on the West Side in the 1980s when I thought the buildings drowned a neighborhood that hadn't done sufficient strategic planning," she says. "It's also true that I supported Riverside South." This switch on Donald Trump's proposed complex of apartment houses along the West Side Highway won her one new friend. "She's very capable," says Trump. "I've always found her to be a very good person. I wish she weren't running for mayor, because I think Rudy Giuliani is doing a tremendous job."

Trump, and Don Siracusa above, state the problem in a nutshell. Any Democrat who wants to beat Giuliani has to hold traditional liberal constituencies together and win back enough of the liberal-to-

moderate whites who voted for Rudy in 1993. Is Messinger the one? She's close to Giuliani in some polls now, but forging a liberal-moderate coalition is tough to pull off, especially against an incumbent who has reduced crime by a third.

Staten Island Democratic leader Robert Gigante thinks it's possible. Giuliani won 109,000 of 130,000 votes cast on the island in 1993, when turnout was inflated by the secession referendum. In '97, Gigante says, turnout will be considerably lower. The difference could represent a large chunk of Giuliani's '93 margin over David Dinkins.

But campaigns are about ideas and personalities, too. On the first front, Messinger, who has millions of small ideas, is still searching for big ones. She'll have to find a way to transcend constricting labels of race and ethnicity.

She must take some heterodox positions, maybe even offend a few people. Calvin Butts, pastor at the powerful black Abyssinian Baptist Church and a Messinger supporter (in the primary only, he makes clear), says black voters care deeply about crime and the city's fiscal crisis. "Ruth may find that she can take some fairly conservative positions as long as she assures that there is an equality of

treatment of people," Butts says. "She may be able to please both the black community and outer-borough voters."

On the second point, she needs to give people less of Ruth the Dour Expert and more of Ruth the Caring Grandmother. Indeed, one reason the *too-liberal* label sticks so hard may be that, even after twenty years of her being everywhere in this city, most people still know Messinger only as a political creature, and a strictly wonkish one at that. In a recent conversation, she mentioned—in the context of discussing waterfront usage—that "a Sunday-afternoon activity for us was to clip the *Herald-Tribune* and go drive down the West Side Highway as my dad would read off the names of each ship in each port." It was a rare allusion, in all the years I've known her, to her having had a childhood, to having done the ordinary things that ordinary people do.

"The history of New York—two, three, one and a half years before elections—is filled with candidates everybody said couldn't win," says Peter Ashkenazy, the former city official and restaurateur and a Messinger backer. "It was true of Lindsay and it was true of Koch." It could be true again, if Messinger can show people she's more complex than they think she is. ■

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NOW THAT THE OUTCRY ABOUT "corporate killers" has died down, what are we left with? I live in a small town with a bunch of these cold-blooded CEOs, and they don't seem to be avoiding their usual haunts, or skulking around in sackcloth. I haven't noticed any of them cutting back their executive pay or options. I still haven't seen a corporation provide stock for laid-off employees, letting them take a stake in the increased value of their company, which was derived solely from their having been fired.

But there's less braggadocio about the mass sackings than there was last winter. When the NYNEX-Bell Atlantic merger was announced in April, for example, executives didn't tout the job-elimination aspect and take bows as the stock market applauded. They said there would hardly be any downsizing at all, and instead talked about growth. As Allan Sloan convincingly observed in *Newsweek*, this is probably window dressing—can anybody really believe there won't be more job-trimming at these newly merged companies? Outside of Wall Street, it's just not good P.R. to say so, and shares of NYNEX, which should be flying high because it's being acquired and has a bloated payroll, continue their downward creep.

But this change in public-relations rhetoric serves merely to disguise the issue. More layoffs are coming because they have to, and we need to confront the implications. Something has to be done about the casualties, and blaming the corporate killers, then allowing them to soft-pedal their real intentions, isn't the answer. We need to face up to reality. And the reality is that businessmen didn't just wake up one day and decide to be evil, heartless sons of bitches dedicated to enriching themselves at the expense of their employees. It didn't just pop into their heads to hack the overhead and chainsaw the deadwood in the headquarters

staff. They didn't just walk into their offices this morning and decide to goose their stock prices by taking a billion-dollar restructuring charge for downsizing.

No, the corporate killers among us weren't born last week. They are the progeny of the eighties. Back then, this current crop of executioners were upper-middle-level executives. They had mezzanine seats to the spectacle of the Milken, Icahns, and Boeskys overhauling corporate America, and they came away with two messages: Those managers who don't buy or own substantial stakes in the companies they run are doomed to lose their jobs to the raiders who acquire them; and the plunderers will loot any company that isn't lean and mean.

These days, the plunderers are different sorts of people—not buccaneers but performance-hungry mutual funds and quiet institutional investors who gather up a stake in a company, then telephone the board of directors and start complaining about management. And if the CEOs don't act on these lessons of the eighties, it's at their peril.

As a young stock-picker in the early eighties, I used to pore, late at night, through annual reports at the Goldman Sachs library, trying to predict the raiders' next targets. It was so easy. You just looked for the fattest, smuggest, dumbest company, where the management owned little stock, nobody had ever been fired, and the overhead seemed mammoth relative to the sales. I remember getting so good at it that one night when I stumbled on the old General Tire and Rubber's annual report, I screamed out loud with glee. Could there have been a dumber bunch of white men running a company into the ground than General Tire? They had a tired, familial style, a payroll padded with employees, and even a big underutilized asset in RKO General, a collection of television stations. I was so sure that I'd stumbled onto something that, despite being only a lowly summer associate at the firm, I asked for a meeting with the then-respectable Ivan Boesky to test my hypothesis. After giving me my fifteen allotted minutes, he nodded with knowing approval but, sly to the end, said that while General Tire would indeed make a great takeover target, the government would never let anyone get away with doing a hostile bid for a company that had a Federal Communications Commission license. Six months later, however, that's exactly what Boesky tried, moving in on another FCC protectorate, CBS. His overtures wound up putting 25 percent of the company into the "friendly" arms of Larry Tisch.

Of course, by the time the era was finished, other corporate raiders had busted up General Tire, too, giving precisely the same reasons for the breakup that I had declaimed

James J. Cramer is a money manager who may have open positions and may trade in the stocks he writes about. He can be reached via e-mail at jjcramerco@aol.com.



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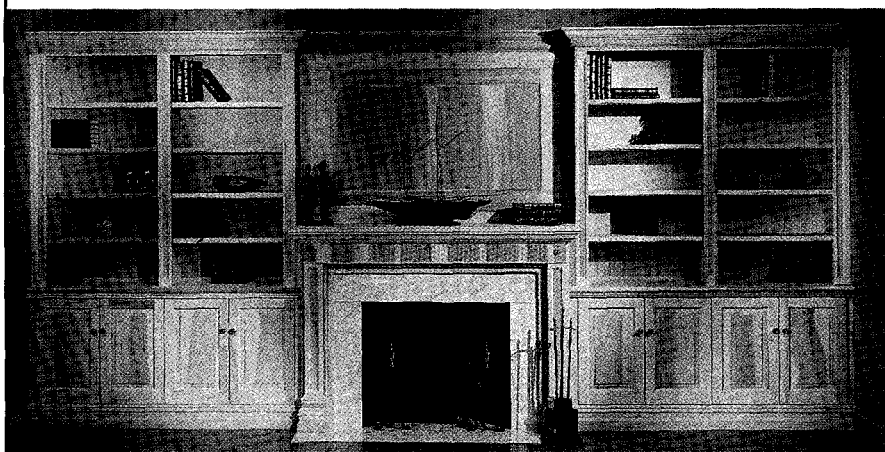
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to Boesky a few years earlier. Management sold off most of it in pieces after a hostile takeover attempt. And by the end of the eighties, it didn't matter how big you were: Almost everybody from Eastman Kodak to RJR felt the heat from the raiders, and either surrendered to the era's temptations and agreed to be bought out or rendered themselves unattractive to takeovers by making questionable acquisitions (such as Kodak's purchase of Sterling Drug, since dumped by better management).

Not everyone succumbed. Some, like the newspaper empires of Dow Jones and the New York Times, had just enough insider ownership that management got protected and stockholders got left holding the bag. It's no coincidence that those family-managed institutions with entrenched stock have seen their stock prices badly trail this roaring bull market. Lean and mean they're not (and I grudgingly appreciate it, since I get a lot of valuable information from their products and I'd hate to see them gutted any more than they already have been). But everywhere else, as raiders circled, those middle managers in the eighties watched their bosses get thrown to the scrap heap by talented financiers with a good eye for breakup values and unrealized assets. They got religion. They petitioned for large option grants, pegged to rising stock prices, then took the actions that their new major shareholders, the mutual funds, demanded. They fired aggressively, wrote down underperforming assets, sold the country-club memberships, canceled the private jets, and traded well-salaried-and-benefited middle management for computers. When growth stalled, they bought or merged with others, then slashed redundant employees, law firms, accountants, ad agencies, payroll staffs, and salespeople. Ultimately they funneled new products through their old distribution arms, whether they were television shows or bank loans or insurance policies, which led to greater sales and much greater earnings per share, the mantra of all investment managers. And they ended up making a fortune in company stock.

In short, they did everything we, the shareholders, wanted them to do, and they did it, until recently, with tremendous pride and boastfulness. We rewarded their new, unsentimental, hypercapitalist corporate model by putting our money with the mutual funds that now clamor for the stocks of these downsized entities. It seems hypocritical to be complaining now that what we really wanted all along was those fat, dumb, happy General Tire paternalists. And me, I'll keep investing with the killers. ■

THE BOTTOM LINE

**"RENT IS THE BREAKTHROUGH
MUSICAL OF THE '90s."
-Newsweek**

**"ABOUT ONCE A DECADE A MUSICAL
SPEAKS TO ITS TIME WITH STARTLING
DIRECTNESS, SUCH AS 'HAIR' IN THE 1960's AND
'A CHORUS LINE' IN THE 1970's. IN 1996, IT'S RENT.
IT MAKES THE REST OF ITS GENRE SEEM ANTIQUATED."**

-USA Today

"REINVENTING BROADWAY."

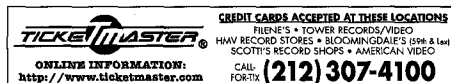
-Rolling Stone

**"JONATHAN LARSON'S SONGS SPILL OVER WITH
FEELING AND IDEAS; HIS WORK IS BOTH JUICY AND
HAUNTING. GO SEE HIS MUSICAL**

AND REMEMBER HIS NAME."

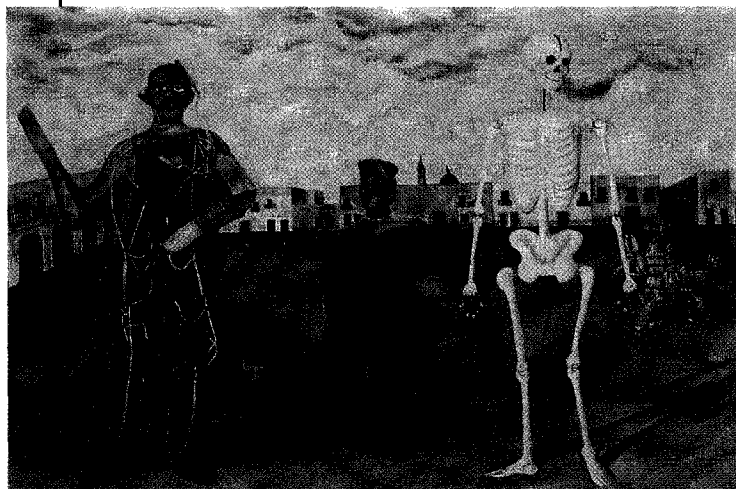
-The New Yorker

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Latin's Lovers

This week's auctions at Sotheby's and Christie's will help determine whether the Latin American art boom is more than just another tulip craze.



BACK IN THE THIRTIES AND FORTIES, it was the great Mexican muralist Diego Rivera, not his charismatic wife, Frida Kahlo, who set the hearts of collectors Abby Aldrich Rockefeller and Henry Ford racing. Then came Hayden Herrera's 1983 biography of Kahlo, transforming her into a feminist icon and arguing that her work was at least the equal of her husband's. Now, of course, Kahlo paintings are the province of the voguish (Madonna, who was just ahead of the rush and picked up *Self-Portrait With Monkey* for a reported \$1 million in 1988) and of the seriously rich (Argentinean financier Eduardo Costantini, who bought Kahlo's *Self-Portrait With Monkey and Parrot* for a record \$3.2 million at Sotheby's last May). No single Latin American artist has become so identified with the success of the Latin American art market, nor is any artist as symbolic of its growing pains.

And no ritual is more closely identified with this market than the semiannual Sotheby's and Christie's Latin American art auctions, held in New York every November and May. This week's roundelay of sales comes at a particularly crucial time for the Latin market: It will determine whether Latin American art is the durable market it's shown every sign of being or just a passing overclass fancy, a nineties version of the seventies fad for south-of-the-border literature. Last No-

vember's dismal sales fetched only \$11.5 million for Sotheby's and \$7.7 million for Christie's—well down from the November 1994 high of \$16.3 million and \$15 million, respectively—leading to post hoc criticism that both houses had wildly overhyped the market and caused it to implode. Silvia Cox, 32, who heads Christie's Latin American art department, concedes that the market was overinflated leading into last fall's auctions: "There *should* have been a 20 percent correction," she says. Cox promises that this week's estimates—an Armando Morales at Christie's is advertised at an optimistic \$200,000 to \$250,000, for example—do indeed take into account the lessons of last season's washout.

The auctions will also shed light on how well the auction houses have come to grips with the vagaries of the Latin American art market. Because this field encompasses art produced in twenty countries over three centuries, it can be dizzyingly, unfathomably complex. This hasn't proved a problem to the Latins themselves, who twice a year travel thousands of miles to New York for the auctions—it is they, not the high-profile American collectors like Madonna, Edgar Bronfman Jr., and Michael Fuchs, who are the most visible barometer of the market's strength.

CREATING ANY MARKET IS A BIT LIKE PULLING a rabbit out of a hat. The Latin American art market might never have happened

Above left: Frida Kahlo's *Los Cuatro Habitantes de México*, 1937; \$800,000–\$1 million. Above: Rufino Tamayo's *Mujeres*, 1960; \$550,000–\$700,000.

without a young cataloguer named Mary-Anne Martin, an art-history student who went to work at Parke-Bernet (now Sotheby's) in the mid-sixties and found herself fascinated by the Mexican works that crossed her desk. She persuaded her boss to send her to Mexico, then began organizing auctions of Mexican art for Sotheby's. The first bona fide Latin American art auction took place at Sotheby's in 1979 as a benefit for the Center for Inter-American Relations (now the Americas Society), which had pitched the idea to Martin. The sales totaled a then-remarkable \$1 million, and Sotheby's decided to launch a Latin department with Martin in charge. Two years later, after eyeing Sotheby's success, Christie's started its department and hired Lisa Palmer, a German who had lived in Brazil and spoke fluent Portuguese, as its director.

From the beginning, the auction houses understood that wooing Latin American collectors required a specific sort of panache. "I knew that big parties were necessary if we wanted to have happy Latin American clients," says Martin, who left Sotheby's to open Mary-Anne Martin/Fine Art, a gallery specializing in the works of modern Latin masters, in 1982. She saw to it that the Latin American auctions were

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held in the evening, preceded by a gala preview, and persuaded John Marion, then Sotheby's head auctioneer, to conduct the sales himself.

Even so, it took the auction houses a few years to familiarize themselves with their new Latin American collectors. National stereotypes were borne out: Worldly and outgoing, the Latins couldn't have been more different, for instance, from their reserved Japanese counterparts, clapping furiously when works were sold, sighing emphatically when they weren't. They were even known to miss an auction due to late-night socializing, says Angela Westwater of the Sperone Westwater gallery. She remembers arriving at a part-two morning auction at Christie's, thrilled to find the competition reduced to a few bleary-eyed dealers. More than other collectors, the Latins tested an auctioneer's ability to sustain a sale's momentum. "The rhythm is extremely important in Latin American sales," says Anne Horton, who ran Sotheby's Latin American art department from 1985 to 1989. "In any sale, you need to spread out the difficult lots, to arrange the lots that are going to generate bidding so it carries over to the next piece. But the Latins are unusually sensitive to the mood of the room. If the mood is heavy, their hands become leaden."

Both auction houses must also be sensitive to economic developments in South and Central America. Mexicans, facing more than the usual amount of economic uncertainty at home, have been more active as sellers than as buyers, while Argentines, Chileans, and Miami-based Cubans have been buying steadily. "The [peso] devaluation we've had since 1994 is still affecting people," says Mexican dealer Ramis Barquet.

Of all the developments since the emergence of the Latin American art market, none has had a more legitimizing effect than the assimilation of contemporary Latin American art into mainstream contemporary art. Over the past fifteen years, Latin American artists (and American artists of Latin descent) have increasingly been taken on by galleries that specialize in contemporary American and European art. "[Guillermo] Kuitca's paintings are as likely to appeal to an English-, French-, or German-speaking person as to a Spanish-speaking one," says David Leiber, director of Sperone Westwater, which represents the Argentinean artist's work in New York. Indeed, if there is any link at all between the works of the contemporary Latin artists, it is their ability to be both definably Latin and not really Latin at all—much the same thing that was said of the great Japanese architects, for instance, when they were "discovered" by Western

savants a decade or two ago. "I think that because many Latin American artists have had to mediate their work from 'there' to 'here'—whether the 'here' is the United States or Europe—they are more comfortable with the concept of a hybrid identity," says Mary Sabbatino, who has brought five Latin American artists to New York's Galerie Lelong since becoming its director in 1990.

Probably the least-discussed by-product of the Latin American art boom is the preponderance of fakes it has introduced into the market. Occasionally they are discovered, as in May 1993, when Christie's unwittingly put what it believed to be a Fernando Botero painting on its catalogue cover. Martin, who'd sold the genuine work in her gallery, immediately called the auction house, which removed it from its sale. There has been a proliferation of Kahlos, says Martin, who has had the same counterfeit Kahlo offered to her three times in three different countries over the past six months. Martin and Kahlo biographer Hayden Herrera have recently formed the American Panel on Kahlo Research, in which capacity they will periodically look at Kahlo paintings to review questions of authenticity. Even now, modern Latin American art lags way behind other fields in serious scholarship. A catalogue raisonné for Rivera, who was nearly as prolific as Picasso, is being assembled by the Santa Barbara-based art historian Ramón Favela. Rivera is only the second twentieth-century Latin artist to be comprehensively catalogued, and only a handful of U.S. universities offer courses in modern Latin American art history. "Latin American art needs people who are interested from a serious academic point of view," says Edward J. Sullivan, who introduced modern Latin American art history courses at New York University in 1982.

Mostly when people think of the Latin American art market, they fix on the Kahlo phenomenon and the bargains they missed. Few find the subject more amusing than Martin, who could get no takers for the artist's *The Little Deer* when she was offering it for \$75,000 in 1983. "Now I couldn't buy it back for a million," she says. What collectors may not realize is that works by dozens of Latin American artists are still affordable, at auction and elsewhere, and that a respectable painting can cost less than a Modern drawing. It's a market of enormous potential. But the auction houses must watch their creation carefully. If the works in this week's auctions sell for their low estimates or above, the Latin American market will likely remain solid. If not, more than the paintings will be heading south. ■

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THE BEST DOCTORS IN NEW YORK

A DOCTOR IN THE HOUSE

MY FATHER, A KIND OF FIFTH AVENUE COUNTRY DOCTOR, WOULDN'T RECOGNIZE HIS PROFESSION TODAY. YET THE ADVERSARY IS THE SAME: NATURE. AND SOMETIMES WE STILL LOSE. BY ROGER ROSENBLATT

THERE WAS ONLY ONE KID IN MY HIGH school who was certain about what he wanted to be—a doctor—and my father, a doctor, helped cure him of that. ♦ The kid and I were riding north on the IRT on a summer morning in the late fifties. We were going to play tennis on the city courts in Central Park. The key on the can of tennis balls broke off halfway round, so I tried to pry open the can with my fingers. The edge of the top cut into my right thumb, hitting a small artery and causing the blood to spurt like water from an uncapped fire hydrant. ♦ My father had his office at 85th and Fifth. It was a huge place, nine or ten rooms, and it had its own grand en-

trance on the avenue. He was the sole occupant. I decided to stop by so that my father could sew me up. This thrilled my companion, who would get to see a real doctor in action. ♦ By the time we had walked from 86th and Lexington to Fifth, my bleeding had become so lavish that my tennis whites were now reds. ♦ “Do you have an appointment?” the nurse asked. Having witnessed the countless breaks, sprains, cuts, gashes, and burns of my childhood, she was unimpressed. She buzzed my dad, who entered from his examining room wearing a white coat, a stethoscope, and a circular reflector on his forehead. I figured that he had just returned from a costume ball, since, in all the years I had hung

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around his office as a child, I had never once seen him dolled up like a picture-book doctor. The sight of him sent my companion straight to heaven. He saw his future standing before him—the kind, efficient, miraculous healer. “Let’s make this quick,” said my father to me, barely glancing at the thumb I presented to him. Then to his idolater: “Would you like to watch?” The boy nodded dreamily.

My father began to sew up my thumb. Since he was an internist specializing in diseases of the lung, it had been a while since he had sewn anyone up. When I was 8 he had me come down to his office, which was then on Gramercy Park, to help him sew up the arm of a local building superintendent, a sweet-natured Swede who got stinko on weekends. The man’s arm had slipped under an electric saw. I held it in place while my father worked.

My thumb injury wasn’t much compared with a whole arm, but it was still my thumb, and the needle stung.

“I don’t mean to tell you how to do your work, sir,” I said to my father, “but shouldn’t you be using novocaine?”

He shrugged. “Don’t know where it is,” he said, sewing away. “Besides, it’s expensive.”

My companion had no way of knowing that this was the way my father and I always dealt with each other, so he looked horrified. He was not made happier by the sight of my thumb, which was stitched as poorly as the Frankenstein monster’s head.

“Any painkiller?” I asked my dad as I examined the botched job.

“Nonsense,” he said.

“How about a kiss, then?” He shoved the two of us out the door.

My companion was broodingly silent for the rest of the day. He looked pale and shaken. Of course, I have no way of knowing whether it was the visit to my father’s office that did the trick, but I learned years later that he had taken up psychology.

CHILDREN OF DOCTORS WILL RECOGNIZE THAT STORY, if not for the details then for the attitude. I find in midlife, twenty years after my father’s death, that many of my friends are or were children of doctors, and the thing we all have in common is that we grew up knowing that there would never be any dramatic sympathy for what ailed us. Sympathy was for the customers. Our neighbors’ kids got balloons and lollipops after taking a shot of penicillin. We got the shot. Our neighbors got proven medication. We got experimental samples sent to our fathers by pharmaceutical companies. None of us went into medicine ourselves, but we all admire doctors, and we feel proud that our fathers made their living by helping people. Some of us are watching our children enter medicine, and now, again, hear the shop talk of doctors at home.

My daughter is completing her second year of medical school, and already I detect the ghost of my father rising in her voice. My father, who rarely had a sentimental reaction to anything, would have beamed at the sight of the purposeful little girl on whom he reservedly doted now striding into his profession. Yet it is hardly the same profession. Doctors over the age of 50 shake their heads dolefully when they compare the life they once anticipated with the expensively insured, lawyer-fearful, HMO’d business that medicine has become.

“This is not Dobby’s world,” my daughter tells me, using the name our children gave my father. “He had stature and mys-

tery about him. He was a *Doctor*. I’ll just be a doctor.”

“Why hasn’t the stature of doctors risen,” I ask her, “given all that medicine has accomplished in the past few years?”

“It’s odd,” she says. “Doctors used to be the be-all and end-all when, in fact, they knew very little. Now that they know so much more, it works to their disadvantage. When something goes wrong, people think: ‘Well, they should have known.’ And the fact that the ordinary person knows so much about medicine demystifies the profession. The idea of the second opinion is a sound practice now. Yet it seems to imply that the first opinion is likely to be wrong.

“And then, too,” she adds, “death may have been more generally acceptable years ago. People don’t believe in death these days. But doctors do.”

“So do you think differently about going into medicine?” I ask her. “Is it less of a calling and more of a job?”

“It’s more of a job, but it’s an interesting job. If I were viewing it as a calling, I think I’d be disappointed. But the work itself is endlessly fascinating.” And, she says, “I don’t mean to get gooey, but I really do want to make people feel better.”

WHAT MY DAUGHTER SAID ABOUT MY FATHER’S stature is true. The world made a path for doctors in my father’s day. I could see the respect in people’s eyes when they greeted him, and the solemn passivity of his patients. They sat hands-in-laps in his waiting room like a congregation waiting for services to begin.

Around our neighborhood of Gramercy Park, everyone addressed him as “Doctor” or “Doc.” He liked “Doc” better, because,

for all his austerity and frequent grumpiness, he thought of himself simply as a member of the community. One person baked, one fixed the faucets, one sold hats. He made people feel better. Kids counted on him. He treated every scratch with devoted attention—mine, too, when I was very little. I brought him a sparrow with a broken leg. He studied the situation, and made a splint out of a tongue depressor.

He never failed to make a house call, no matter how distant the patient was. The idea of city doctors making house calls is almost unimaginable these days, but in my father’s era it was common. One winter night while driving home after seeing a patient up in the Bronx, he hit a patch of ice, slid down a steep hill, and totaled his Packard on a chain-link fence. He walked most of the way home in the deep cold, a walk of three or four miles, as any country doctor would have done.

As a child, I would hear the phone in the middle of the night and then the murmuring conversation and then the rustling of his clothes, his three-piece suit and tie, and the quiet, definite click of the front door.

On Sundays, I would ride with him to Doctors’ Hospital (now called Beth Israel North), at 87th Street and East End Avenue, where he was chief of medicine and where he made his rounds. He would seat me in the large waiting room, overfurnished with leather chairs and couches and butlers’ tables, and tell me that he would be down in twenty minutes. An hour and a half later, he would return. I soon learned that twenty minutes always meant an hour and a half. The best part of those Sundays came when he was done, and we would return to Gramercy Park for lunch, where we had sandwiches and ice-cream sodas at the drugstore on the corner of 20th and what was then called Fourth Avenue (now Park Avenue South).

Sunday afternoon. My father in his three-piece suit. The two

**“PEOPLE DON’T
BELIEVE
IN DEATH
THESE DAYS. BUT
DOCTORS DO.”**

I have seen the longest of winters. I have seen compassion conquer despair.
I have seen that hope is a flame that can't be extinguished. I would like to see my children.

-Diane Paul, Red Cross Overseas Refugee Relief.



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What would you like to see?

of us sitting at the counter. My legs dangling over the stool, kicking the counter. The red-headed man behind the counter. "What'll it be, Doc?"

IN RECENT YEARS, I HAVE SOUGHT THE COMPANY OF TWO older doctors, both of whom, as it happened, were dying. One was Lewis Thomas, the author of *The Lives of a Cell* and other remarkable books about the philosophy of biology. The other was Francis Trudeau, who had his practice in Saranac Lake, upstate. When Lewis was nearing the end, hundreds of admirers wrote letters thanking him for the usefulness of his words. When Frank died last year, practically the whole town of Saranac Lake, many of whom he had either brought into the world or kept here longer, came to his funeral. The church was too small for all who wanted to be there, so they filled the street outside, and crowded the nearby cemetery.

His son, like me, remembers the phone calls in the middle of the night. Frank's nature was softer than my dad's, but they had the same quiet inquisitiveness and the same generous seriousness about life. All that was true of Lewis too.

My attraction to these two great men was due in part to my wish to be with my father again. But I like doctors generally. My oldest friend is a doctor, and I have always felt comfortable among them. As my daughter suggested, they deal with important problems, which gives at least the best of them a fine detachment from the small and petty. And they also know that some problems are not to be solved, which gives them self-knowledge and a form of self-confidence. They are detectives and explorers. They are pleased when their work turns out well. When it does not, a sadness often overtakes them because they have proved inadequate before nature. I have known stupid doctors, unlikely doctors, incompetent doctors, and some lazy doctors, but I have never known a frivolous doctor.

Doctors are often writers. The first humanist physician writing in English was Sir Thomas Browne, who was a precursor of Lewis Thomas. More overtly religious than Thomas, Browne—like John Donne—saw every person as a microcosm. He thought of life in terms of the medical reality of his day: "For the World, I count it not an Inn, but an Hospital; and a place not to live, but to dye in." Thomas, less convinced of an afterlife, noted nonetheless that nothing in nature that dies wholly disappears.

One admirable trait in doctors: They take things as they are, but they do not tolerate things as they are. An illness may be vastly interesting in itself, but it is also to be driven away. Their principal tools, their eyes, when they are not settled upon you directly, seem to be searching for some elusive point in the future. Doctors' eyes are strange—perplexed, even a little wild. I have always thought that when Pol Pot's Khmer Rouge were hunting down the educated Cambodians to execute them, the doctors would have had the hardest time concealing themselves, because of their eyes.

Their focus on the future is often at odds with their temperament, which is by and large conservative, politically and socially. About their craft, however, doctors cannot afford to be conservative. In a way, they practice—and have always practiced—within a framework of extravagant guesswork. The Ayurvedic texts of ancient India refer to drugs used to drive demons from the body. The ancient Chinese, like Sir Thomas Browne, saw human beings as small replicas of the cosmos, in-

fused with *qi*, a kind of mystic energy that flows through everyone. One of the earliest physicians, Galen, made wild guesses in hundreds of treatises on medicine and philosophy about the distribution of "humors" in the body, which doctors attempted to bleed away.

In the 1830s, medicine revolutionized itself by determining that some diseases, like typhoid fever, were meant to run their course, without therapeutic interference. This discovery, while putting an end to older therapies, only replaced them with a profession that watched, studied, and tried to do less harm. The eyes were still trained on the future, and remained so, with very little real treatment being used until the mid-twentieth century. Penicillin and other antibiotics transformed medicine into an active profession again. The next revolution will undoubtedly call on technologies derived from the dis-

covery of recombinant DNA and monoclonal antibodies. MRIs and CAT scans have already outstripped the usefulness of physical examinations.

A new philosophy of medicine is developing as well. Doctors traditionally see the body mainly as a mechanism to be repaired. But there is also an emerging emphasis on preventive care. Michael Crichton, who was trained as a doctor, observes that "medicine will change its focus from treatment to enhancement, from repair to improvement."

The lesson in all this is that history counts very little for doctors. My daughter tells me that her drive to become a doctor comes from "not knowing." And I remember my father coming home after a patient whom he had long nurtured succumbed to cancer of the lung. There was a terrible

look on his face, at once dismayed and yet curious that he had been able to go so far and no farther. He wrote books on tuberculosis and on lung cancer. In a way, they were disquisitions on ignorance, less accounts of how far research had gone than of how much mystery remained.

Emily Dickinson, who might have been a doctor for her sense of precision, wrote:

*Surgeons must be very careful
When they take the knife!
Underneath their fine incisions
Stirs the Culprit—Life!*

MY FATHER'S DEATH CAME IN THREE STAGES, THREE heart attacks spread out over eight years. His attitude toward the first was purely clinical: Some part of his body's engine had broken down; once it was repaired, he would drive off.

Doctors are notoriously careless about their own welfare. His second attack was congestive heart failure. He decided to treat it himself, before going to the hospital. The third attack did him in.

During those eight years of deterioration, he maintained his practice and slowed down only a little. Only once did he reveal fear to me, and that was shortly before the end. I think he saw the fear as a physical symptom. It interested him. He said to me: "You know? I begin to worry about my body."

The long intervening years have failed to dim my memories of him, they are so vivid. If ever I need to conjure him up, all I do is rub the jagged scar on my right thumb.

Now my daughter rises like the sun every morning and heads for class. One day I will ask a favor of her to which she will reply: "Sure, Dad, I'll take you on rounds."

DOCTORS' EYES, THEIR PRINCIPAL TOOLS, ARE STRANGE, A LITTLE WILD.

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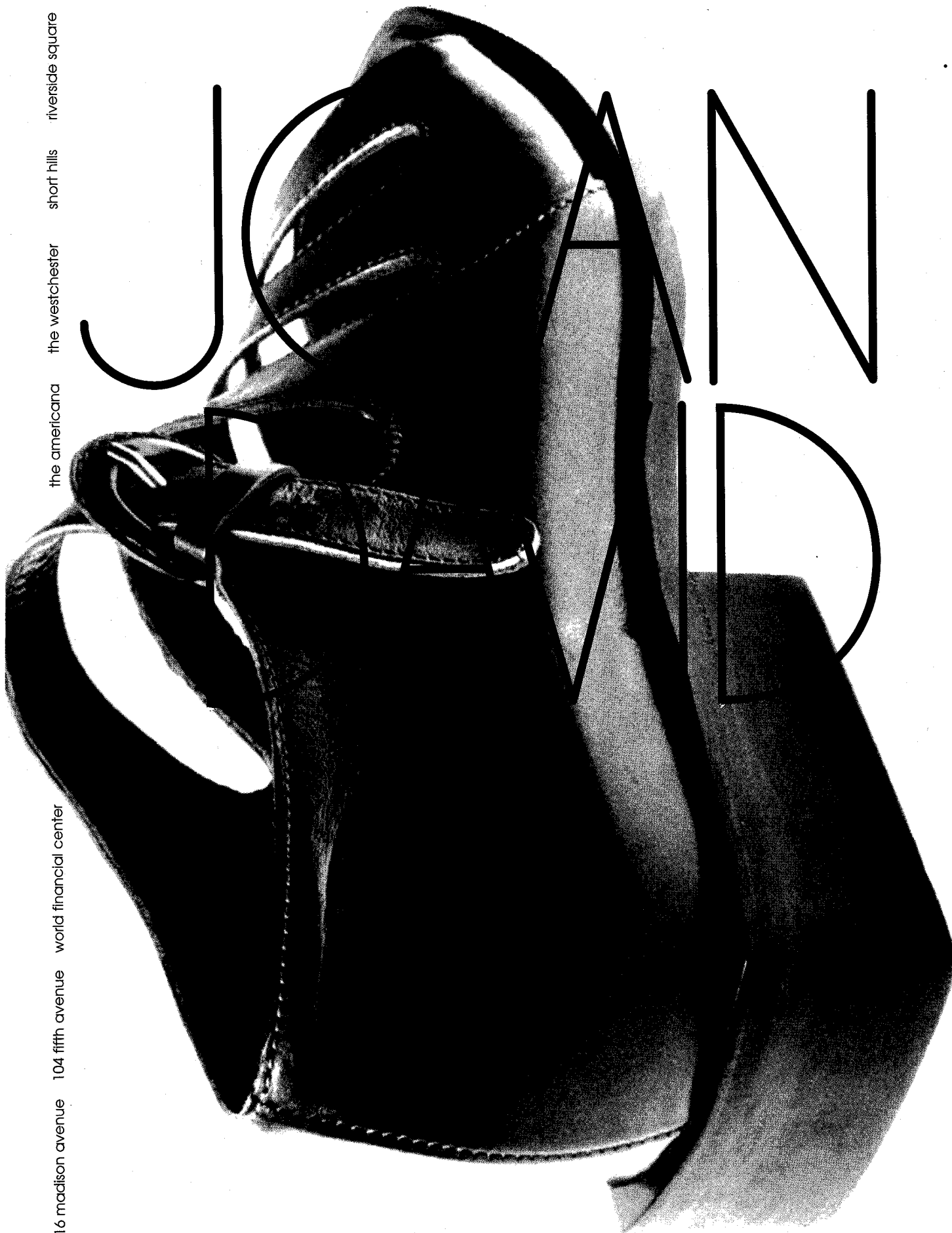
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THE BEST DOCTORS IN NEW YORK

NEW YORK IS WELL STOCKED WITH DOCTORS. THE STATE HAS THE second-highest number of doctors per capita in the country, trailing only Massachusetts, and a large proportion of them—more than 23,000—practice in the city. Finding a good or great physician among such a multitude can be a nerve-racking task; it's hard even to know where to start. (Not that they're evenly distributed among all five boroughs: Manhattan has an extraordinary one doctor for every 17 residents, while in the Bronx the ratio is one to 581.) ♦ The doctors who made this list were

deemed the best by those who should know—their fellow New York doctors. Working for more than a year, a team of eight pollsters at Woodward/White, the publishers of *The Best Doctors in America* and *The Best Lawyers in America*, began their search of the best in New York with a panel of 651 local doctors who had already made Woodward/White's national list.

The question they asked them was "If you or loved ones needed a doctor in your specialty, to whom would you refer them?" (To lead them away from temptation, Woodward/White did not permit doctors to vote for themselves, or for doctors in their own hospitals or medical practices.) Then, through an open-ended interview process, Woodward/White editors Steven Naifeh and Gregory White Smith, with the help of senior editor Deanna Tremlin, whittled the resulting list of 2,423 nominees down to

just over 1,000 finalists, who appear exclusively in these pages.

Doctors are arranged by specialty (we omitted pathologists and anesthesiologists). Additional areas of expertise are listed, but the inclusion of such information doesn't mean a doctor is limited to those areas. At the end of each entry we've named the hospital the doctor is affiliated with, which is the one to which that doctor would admit you if necessary. Some have multiple affiliations (and a few psychiatrists have none), but we've listed only each doctor's main hospital.

Since the last time *New York* undertook such a list, in 1991, the largest change in health care has been not in procedure or technology but in delivery. That is, twice as many New Yorkers are enrolled in HMOs now as were just four years ago, allowing them less flexibility when it comes to choosing their doctors. And so, for the first time, we have listed the major HMOs in the city next

to the doctors who participate in the plans. (Many doctors still don't accept any HMO patients; many accept more HMOs than we could list. For a key to the HMO and hospital abbreviations we used, see page 45.)

In addition, since recognition often, sometimes unfairly, goes to those who specialize, we've appended a list of 100 of the best primary-care givers—the internists, pediatricians, or OB-GYNs you see on a regular basis—chosen separately by a different team of independent investigators from Castle Connolly medical publishers, who used their own method of peer review.

Finally, while we have tried to keep the following information as up-to-date and accurate as possible, these lists were produced over a period of several months, and individual practices are always in flux. Sometimes practitioners become teachers or administrators; sometimes doctors add or drop HMOs; and sometimes, alas, doctors even retire.

ADDICTION MEDICINE

Machelle Harris Allen. High-risk obstetrics. *Manhattan*, 263-6337. BELL; A.

Lawrence S. Brown Jr. *Brooklyn*, 718-260-2917. HAR; BC, HN, MAN, MH, US.

James Fine. Addiction and psychiatric disorders. *Brooklyn*, 718-270-1094. KINGS.

Anne Geller. *Manhattan*, 523-6876. SL-R; A, BC, C, HIP, MH, P, US.

Stanley Gitlow. *Manhattan*, 722-5731. M-SIN.

Stephen Kandall. Addicted pregnant women. *Manhattan*, 420-4170. BIMC; A, NYL, O, US.

Elizabeth Khuri. *Manhattan*, 746-1277. NY HOSP.

Benjamin J. Primm. *Brooklyn*, 718-260-2950. HAR; MAN.

Michael Smith. Acupuncture. *Bronx*, 718-993-3100. LINC.

Barry Stimmel. *Manhattan*, 241-6694. M-SIN; A, O.

ALLERGY & IMMUNOLOGY

Vincent R. Bonagura. Pediatric immunology. *Queens*, 718-470-3300. LIJ; C.

These lists are adapted from *The Best Doctors in America: Northeast Region, 1996-1997*. *The Best Doctors in America: Northeast Region* is published by Woodward/White, Inc., of Aiken, South Carolina, and can be ordered directly from the publisher by phone (803-648-0300) or by mail (129 First Avenue SW, Aiken, SC 29801). For a fee, Woodward/White also undertakes specialized searches for doctors.

THIS SPECIAL ISSUE WAS EDITED BY RUTH G. DAVIS

PHOTOGRAPHED BY CHRIS BUCK

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DR. CATHERINE HART

INTERNAL MEDICINE, *New York Hospital-Cornell Medical Center*

"I LOVE THE COMPLETE UNPREDICTABILITY OF MY WORKDAYS. NOW I NEVER KNOW IF I'M GOING TO SEE A KID WITH A SPRAINED ANKLE OR SOMEONE DYING OF AIDS OR A PATIENT WHO NEEDS A COLLEGE-PHYSICAL FORM FILLED OUT. PROVIDING LONGITUDINAL CARE—WATCHING A PATIENT EVOLVE... MAYBE SHE HAS A FIRST BABY AND MAYBE ANOTHER—CAN BE AS UPLIFTING AND GRATIFYING AS MANAGING VERY SICK PATIENTS."

THE BEST DOCTORS IN NEW YORK



NYL, O, US.

Ellen Buchbinder. Asthma. *Manhattan*, 410-3246. M-SIN; A, O.

Lawrence T. Chiamonte. Asthma, food allergies, chronic-fatigue syndrome.

Queens, 718-224-0779. LIC; A, MH, O, P.

Charlotte Cunningham-Rundles. Immunodeficiency. *Manhattan*, 241-4014. M-SIN; O.

William J. Davis. *Manhattan*, 305-2300. C-P; A, BC, CH, HN, MAG, NYL, O.

Murray Dworetzky. Allergies. *Manhattan*, 838-342. NY-HOSP.

Michael H. Grieco. Immunodeficiency. *Manhattan*, 523-7090. SL-R; A, BC, O, US.

Joseph M. Hassett. *Manhattan*, 241-6331. M-SIN.

Alan S. Josephson. *Brooklyn*, 718-270-2156. SUNY; C, O, US.

Vivekanand Kalanadhabhatta. *Brooklyn*,

718-270-1569. SUNY; C, MH, O.

Peter LoGalbo. Pediatric immunology. *Queens*, 718-470-3300. LIJ.

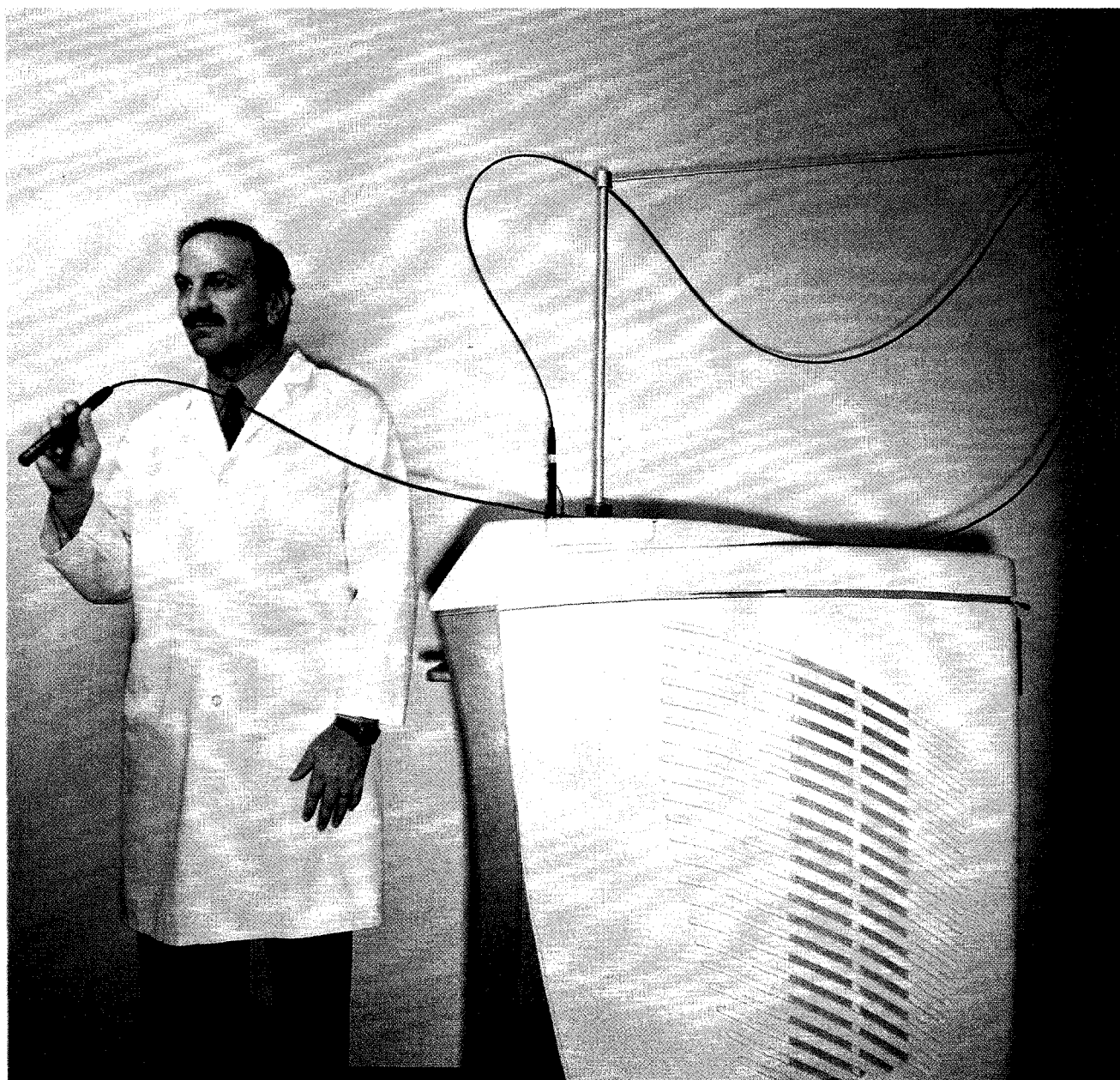
Nicholas T. Macris. *Manhattan*, 249-2940. LENOX.

Lloyd D. Mayer. Immunodeficiency. *Manhattan*, 241-5992. M-SIN.

David L. Rosenstreich. *Bronx*, 718-430-2120. MONTE/W; BC, C, HE, HN, MH, NYL, O, US.

Arye Rubinstein. Pediatric and adult AIDS. *Bronx*, 718-430-2319. MONTE/W; A, BC, C, HE, HN, MH, NYL, O, P.

Gillian M. Shepherd. *Manhattan*, 288-



DR. ROY GERONEMUS

DERMATOLOGY, *Laser and Skin Surgery Center; NYU Medical Center*

"LASERS ARE LIKE SMART BOMBS: THEY SELECTIVELY DAMAGE ABNORMALITIES WITHIN SKIN—THE TATTOO, BIRTHMARK, OR WRINKLE—BUT LEAVE THE SURROUNDING SKIN WITH LITTLE OR NO WOUNDS. I'VE WORKED WITH LASERS SINCE 1982, BUT I'VE NEVER SEEN THE FIELD GET THIS HOT. WE'RE EXPANDING INTO HAIR REMOVAL NOW, TOO, AND WE SHOULD BE ABLE TO GET RID OF THE HAIR ON AN ENTIRE LEG IN TWO TO THREE SESSIONS."

9300. NY HOSP; MAG, O.
Frederick P. Siegal. Immunodeficiency, AIDS. *Queens*, 718-470-8930. LIJ; MAG, O, US.
Kirk E. Sperber. *Manhattan*, 241-7351. M-SIN.
David Valacer. *Manhattan*, 746-3313. NY HOSP; A, BC, C, HE, HN, MH, NYL, O.

CARDIOVASCULAR DISEASE

John Ambrose. Cardiac catheterization. *Manhattan*, 241-3263. M-SIN; A, O, US.
Dennis A. Bloomfield. *Staten Island*, 718-876-4430. ST VIN SI; BC, CH, MAG, O.
David Blumenthal. Clinical exercise testing. *Manhattan*, 861-3222. NY HOSP.
Monty Bodenheimer. *Queens*, 718-470-7331. LIJ; O.
Jeffrey S. Borer. Nuclear cardiology. *Manhattan*, 746-4646. NY HOSP; MH.
Ernest G. DePuey. Nuclear cardiology. *Manhattan*, 523-3398. SL-R; A, BC, C, CH, HN, NYL, O, P, US.
John D. Fisher. Electrophysiology. *Bronx*, 718-920-4291. MONTE/M; A, BC, HE, HN, O, US.
Robert Forman. *Bronx*, 718-904-2927. MONTE/W; BC, C, HN, MAN, NYL, O, US.
Howard S. Friedman. *Brooklyn*, 718-780-1853. LIC; A, US.
William H. Frishman. *Bronx*, 718-904-2896. MONTE/W; BC, C, HE, HIP, HN, MH, NYL, O, US.
Valentine Fuster. *Manhattan*, 241-7911. M-SIN; O, US.
Jerry Gliklich. *Manhattan*, 305-5588. C-P; O.
J. Anthony Gomes. Electrophysiology. *Manhattan*, 241-7272. M-SIN; A, O, US.
Garet M. Gordon. *Bronx*, 718-920-7638. MONTE/M; A, BC, C, HIP, MH, O, P, US.
Richard Gorlin. Heart failure. *Manhattan*, 241-9623. M-SIN; A, O, US.
Mark A. Greenberg. Cardiac catheterization. *Bronx*, 718-920-4212. MONTE-M; A, BC, MH, O, P, US.
Jonathan L. Halperin. Vaso-spastic diseases. *Manhattan*, 241-7243. M-SIN; A, O, US.
Martin L. Kahn. *Manhattan*, 263-7228. NYU; O.
Thomas Killip III. *Manhattan*, 420-4010. BIMC; A, NYL, O, US.
Paul D. Kligfield. Clinical exercise testing. *Manhattan*, 746-4686. NY HOSP; A, BC, HE, HN, MAG, MH, NYL, O.
Itzhak Kronzon. Non-invasive cardiology, echocardiography. *Manhattan*, 263-5665. NYU; CH, O.
John H. Laragh. Hypertension. *Manhattan*, 746-2210. NY HOSP.
Thierry H. Le Jemtel. Heart failure. *Bronx*, 718-904-2193. MONTE/M; BC, C, HE, HN, NYL, O, US.
Milton Packer. Heart failure. *Manhattan*, 305-7500. C-P; A, BC, O.
James Reiffel. Electrophysiology. *Manhattan*, 305-5206. C-P; BC, HN.
Alan Rozanski. Nuclear cardiology. *Man-*

KEY TO ABBREVIATIONS

HOSPITALS

BAM: Beth Abraham Hospital, Bronx
BELL: Bellevue Hospital Center, Manhattan
BIMC: Beth Israel Medical Center, Manhattan
BIN: Beth Israel Hospital North, Manhattan
BRKDALE: Brookdale Hospital Medical Center, Brooklyn
BRKLYN: Brooklyn Hospital Center
BX LEB: Bronx-Lebanon Hospital Center, Bronx
BX VA: Bronx VA Medical Center, Bronx
CALV: Calvary Hospital, Bronx
C-P: Columbia-Presbyterian Medical Center, Manhattan
ELM: Elmhurst Hospital Center, Queens
FLUSH: Flushing Hospital Medical Center, Queens
GRA: Gracie Square Hospital, Manhattan
HAR: Harlem Hospital Center, Manhattan
HJD: Hospital for Joint Diseases Orthopaedic Institute, Manhattan
HSS: The Hospital for Special Surgery, Manhattan
INT: Interfaith Medical Center, Brooklyn
JAC: Jacobi Medical Center, Bronx
JHH: Jewish Home & Hospital for the Aged, Manhattan
KINGS: Kings County Hospital Center, Brooklyn
KNGSBRK: Kingsbrook Jewish Medical Center, Brooklyn
LENOX: Lenox Hill Hospital, Manhattan
LIC: The Long Island College Hospital, Brooklyn
LIJ: Long Island Jewish Medical Center, Queens
LINC: Lincoln Medical and Mental Health Center, Bronx
MAI: Maimonides Medical Center, Brooklyn
MARY: Mary Immaculate Hospital, the Catholic Medical Center, Queens
MEET: Manhattan Eye, Ear & Throat Hospital
M-SLOAN: Memorial Sloan-Kettering Cancer Center, Manhattan
MET: Metropolitan Hospital Center, Manhattan
MONTE/M: Montefiore Medical Center, Moses Division, Bronx
MONTE/W: Montefiore Medical Center, Jack D. Weiler Hospital of the Albert Einstein College of Medicine Division, Bronx
M-SIN: Mount Sinai Medical Center, Manhattan
NY COM: New York Community Hospital, Brooklyn
NY EYE: New York Eye and Ear Infirmary, Manhattan
NY HOSP: New York Hospital-Cornell Medical Center, Manhattan
NY METH: New York Methodist Hospital, Brooklyn
NY QUEENS: New York Hospital Medical Center of Queens
NYU: Tisch Hospital, New York University Medical Center, Manhattan
OUR: Our Lady of Mercy Medical Center, Bronx
PARK: Parkway Hospital, Queens
ROCK: The Rockefeller University Hospital, Manhattan

SL-R: St. Luke's-Roosevelt Hospital Center, Manhattan
ST BARN: St. Barnabas Hospital, Bronx
ST JOE: St. Joseph's Hospital, Queens
ST VIN: Saint Vincents Hospital and Medical Center, Manhattan
ST VIN SI: St. Vincent's Medical Center of Richmond, Staten Island
SIU: Staten Island University Hospital, Staten Island
STRANG: Strang Cancer Prevention Center, Manhattan
SUNY: University Hospital of Brooklyn
UN: Union Hospital, Bronx
VAM: VA Medical Center, Manhattan
VMH: Victory Memorial Hospital, Brooklyn
WEST: Westchester Square Medical Center, Bronx

MANAGED CARE

A: Aetna
BC: BlueChoice (*Empire*)
C: Cigna
CH: ChubbHealth
HE: HealthEase (*Empire*)
HIP: HIP of Greater New York
HN: HealthNet (*Empire*)
MAG: MagnaCare
MAN: Managed Health-care Systems of New York
MH: MetraHealth (*formerly Travelers and MetLife plans*)
NYL: NYLCare (*formerly Sanus*)
O: Oxford Health Plans
P: Prudential Healthcare
US: US Healthcare
VY: Vytra Healthcare (*formerly ChoiceCare*)

THE BEST DOCTORS IN NEW YORK

hattan, 523-4011. SL-R.
Terrence J. Sacchi. *Brooklyn, 718-780-4626. LIC; A, BC, C, HE, HIP, HN, MAN, MH, NYL, O, P, US, VY.*
James Scheuer. *Bronx, 718-822-1395. MONTE/M; C, NYL, S.*
Edmund H. Sonnenblick. *Bronx, 718-430-3336. MONTE/W; A, C, NYL.*
Myron L. Weisfeldt. *Manhattan, 305-5838. C-P; O.*

CLINICAL PHARMACOLOGY

Joseph Bertino. *Manhattan, 639-8230. M-SLOAN.*
Marcus M. Reidenberg. *Manhattan, 746-6227. NY HOSP; A, HN, NYL.*

COLON & RECTAL SURGERY

Scott J. Boley. *Bronx, 718-920-4758. MONTE/M; HE, HN, US.*
Alfred M. Cohen. *Colon and rectal cancer. Manhattan, 639-6698. M-SLOAN.*
Thomas H. Dailey. *Manhattan, 523-8417. SL-R; BC, C, HN, MH, O, P, US, VY.*
Warren E. Enker. *Colon and rectal cancer. Manhattan, 420-3960. M-SLOAN; O, US.*
Irwin M. Gelernt. *Manhattan, 517-8600. M-SIN.*
Bruce S. Gingold. *Manhattan, 675-2997. ST VIN; A, C, MH, NYL, O, P, US, VY.*
Stephen R. Gorfine. *Manhattan, 517-8600. M-SIN; A, O.*
Adrian J. Greenstein. *Manhattan, 241-3336. M-SIN; BC, HE, HN, HIP, O.*
Norman Sohn. *Manhattan, 249-9010. LENOX; MH, O; P, US.*

DERMATOLOGY

Michael J. Albom. *Skin-cancer surgery and reconstruction. Manhattan, 517-2121. NYU; CH, O.*
Robert Auerbach. *Psoriasis, tumors. Manhattan, 935-9610. NYU; A, BC, HE, HN, MH, NYL, O, US.*
Rudolf Baer. *Clinical dermatology. Manhattan, 212-263-5889. NYU.*
Hilary E. Baldwin. *Acne. Brooklyn, 718-797-3340. SUNY; C, O.*
David R. Bickers. *Psoriasis, clinical dermatology, photobiology. Manhattan, 305-5565. C-P; A, BC, HE, HN, MH, O.*
Laszlo Biro. *Skin-cancer surgery and reconstruction. Brooklyn, 718-833-7616. VMH; A, BC, C, CH, HE, MH, NYL, O, P.*
Ronald R. Brancaccio. *Contact dermatitis. Manhattan, 263-5245. NYU; BC, O.*
Jean-Claude Bystryn. *Manhattan, 889-3846. NYU; O.*
Vincent A. DeLeo. *Manhattan, 326-8465.*



DR. DIANE MEIER

GERIATRIC MEDICINE, *Mount Sinai Medical Center*

"A 96-YEAR-OLD PATIENT WITH OSTEOPOROSIS AND HEART DISEASE JUST WALKED OUT OF MY OFFICE. SHE STILL LIVES IN HER APARTMENT ON CENTRAL PARK WEST, AND HER INDEPENDENCE MEANS THE WORLD TO HER, SO I'VE GOT TO PAY METICULOUS ATTENTION TO THE DETAILS OF HER LIFE. HOW CAN YOU MAKE HER HOME SAFER? DO HER SHOES FIT PROPERLY? IS HER CANE THE RIGHT HEIGHT?"

C-P; A, BC, HE, HN, O.
Michael Fisher. *Clinical dermatology. Bronx, 718-405-8306. MONTE/W; BC, C, HN, NYL, O, US.*
Irwin M. Freedberg. *Manhattan, 263-5889. NYU; A, BC, CH, HN, O.*
Ellen Gendler. *Clinical dermatology. Manhattan, 288-8222. NYU.*
Roy G. Geronemus. *Surgery. Manhattan, 686-7306. NYU; A, C, HIP, MH, NYL, O, P, US.*
Marsha L. Gordon. *Clinical dermatology. Manhattan, 831-4119. M-SIN; A, O.*
Marc E. Grossman. *Clinical dermatology. Manhattan, 326-8465. C-P; O.*
Irwin Kantor. *Clinical dermatology. Manhattan, 241-9728. M-SIN; A, O.*
Alfred W. Kopf. *Cutaneous oncology. Manhattan, 263-5260. NYU.*
Stephen B. Kurtin. *Clinical dermatology. Manhattan, 772-1717. M-SIN.*
Mark G. Lebwohl. *Psoriasis. Manhattan, 876-7199. M-SIN.*
Henry W. Lim. *Photobiology (psoriasis). Manhattan, 263-7966. NYU; O, MH, US.*
Rhoda S. Narins. *Laser surgery. Manhattan, 348-1000. NYU.*

Seth J. Orlow. *Pediatric dermatology. Manhattan, 263-5889. NYU; C, O.*
Robert G. Phelps. *Dermatopathology. Manhattan, 241-6064. M-SIN; O.*
Maureen B. Poh. *Photobiology (porphyria). Manhattan, 246-3865. S-L; A, BC, HN, O, US.*
David L. Ramsay. *Lymphomas. Manhattan, 683-6283. NYU.*
Perry Robins. *Skin-cancer surgery and reconstruction. Manhattan, 263-7300. NYU; O.*
Richard K. Scher. *Clinical dermatology. Manhattan, 326-8465. C-P.*
Neal B. Schultz. *Clinical dermatology. Manhattan, 861-9600. M-SIN.*
Alan R. Shalita. *Acne. Brooklyn, 718-270-1229. SUNY; BC, C, HE, HN, MH, O, P.*
Ronald M. Shelton. *Skin-cancer surgery and reconstruction. Manhattan, 241-6189. M-SIN; A, BC, MH, O, US.*
Jerome L. Shupack. *Psoriasis. Manhattan, 263-7344. NYU; O.*
Nicholas A. Soter. *Photobiology, clinical dermatology. Manhattan, 263-5253. NYU; O.*

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That's why we try harder to get you together.



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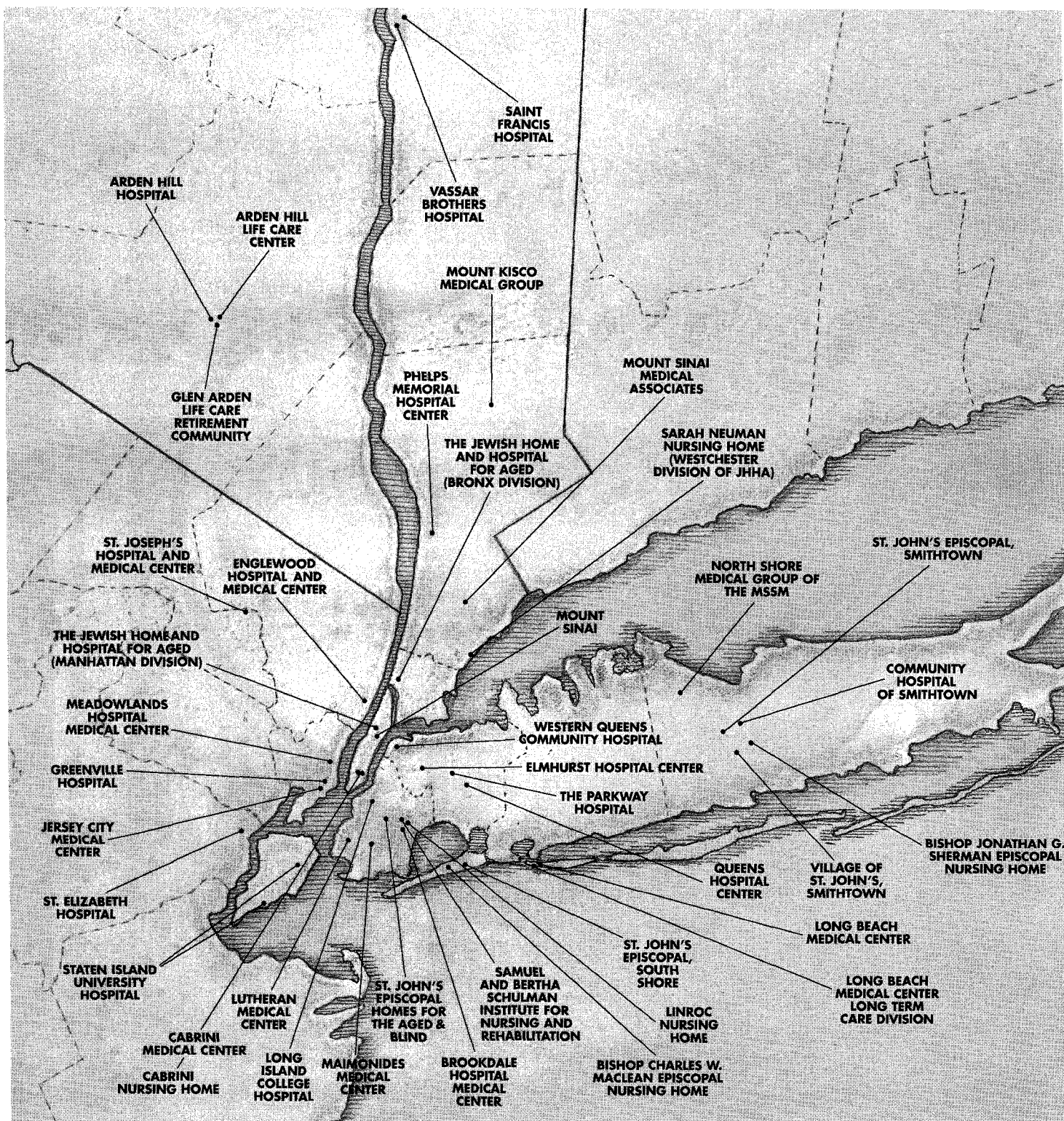
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Everywhere in the metropolitan area.

Because it extends to all five boroughs, Long Island, New Jersey and upstate New York.

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And help their patients take better care of themselves.

Since development of the system is just starting, we'll be keeping you informed of its evolution over the next few months.

We've only begun putting our system on the map.



212-241-1856

THE BEST DOCTORS IN NEW YORK



EATING DISORDERS

- Jeanine Albu.** Obesity. *Manhattan*, 523-4183. S-L; A, O, NYL, US.
Louis J. Aronne. Obesity. *Manhattan*, 746-1872. NY HOSP.
Rudolph L. Leibel. Pediatric obesity. *Manhattan*, 327-8435. ROCK.
F. Xavier Pi-Sunyer. Obesity. *Manhattan*, 523-4161. SL-R.

ENDOCRINOLOGY & METABOLISM

- David V. Becker.** Thyroid disease. *Manhattan*, NY HOSP.
Gerald Bernstein. Diabetes. *Manhattan*, 288-1538. LENOX; O.
John P. Bilezikian. *Manhattan*, 305-6238. C-P.
Rachelle N. Bitton. *Queens*, 718-470-7240. LIJ; MAG, O, US.
Manfred Blum. Thyroid. *Manhattan*, 263-7444.
Richard S. Bockman. *Manhattan*, 606-1458. HSS; A, BC, HE, HN, MH.
Terry F. Davies. Thyroid. *Manhattan*, 241-6627. M-SIN; A, BC, HN, O.
Norman Fleischer. *Bronx*, 718-405-8260. MONTE/W; BC, C, HN, NYL, O, US.
Ruth G. Freeman. Reproductive endocrinology. *Bronx*, 718-405-8206. MONTE/W; A, O, US.
Marvin C. Gershengorn. Thyroid. *Manhattan*, 746-6275. NY HOSP.
Kenneth H. Hupart. *Bronx*, 718-920-4819. MONTE/M; O.
James R. Hurley. Thyroid. *Manhattan*, 746-6290. NY HOSP.
Thomas P. Jacobs. *Manhattan*, 305-5578. C-P.
David L. Kleinberg. Neuroendocrinology. *Manhattan*, 263-6772. NYU.
Harold E. Lebovitz. Diabetes. *Brooklyn*, 718-270-1698. SUNY.
Marjorie M. Luckey. Bone and mineral disorders. *Manhattan*, 241-8258. M-SIN; A, O.
Richard J. Mahler. Diabetes. *Manhattan*, 879-4073. NY HOSP.
Robert J. McConnell. Thyroid. *Manhattan*, 305-5579. C-P; O.
Harry Shamoon. Diabetes. *Bronx*, 718-430-2908. MONTE/W; BC, C, HN, MH, NYL, O, US, VY.
Elizabeth J. Shane. Bone diseases. *Manhattan*, 305-6238. C-P; CH, O.
Shonni J. Silverberg. Bone and mineral metabolism, osteoporosis. *Manhattan*, 305-BONE. C-P; CH, O.
Ethel S. Siris. Bone and mineral disorders. *Manhattan*, 212-305-2663. C-P; O.
Martin I. Surks. Thyroid. *Bronx*, 718-920-



DR. JOAN I. CASEY

INFECTIOUS DISEASES, *Montefiore Medical Center—Moses Division*

"PATIENTS COME IN A LOT WITH BONE AND JOINT INFECTIONS, PNEUMONIAS THAT SEEM OUT OF THE ORDINARY, AND FEVERS THAT CAN'T BE DEFINED. ONE OF THE ADVANTAGES OF WORKING IN AN ACADEMIC MEDICAL CENTER IS THAT WHEN YOU'RE IN THE POSITION OF TREATING A PATIENT WITHOUT CERTAINTY YOU'RE ALWAYS EXPOSED TO THE EXPERTISE OF YOUR SUBSPECIALIST COLLEAGUES."

4331. MONTE/M; BC, C, HN, NYL, O, P.
Joseph M. Tibaldi. *Queens*, 718-762-3111. NY QUEENS; A, BC, C, HE, HN, MAG, MH, NYL, O, P.
Stanley Wallach. *Manhattan*, 598-6516. HJD.
Joel Zonszein. Diabetes. *Bronx*, 718-405-8260. MONTE/W; C, NYL, O, US.
- GASTROENTEROLOGY**
- Simmy Bank.** Inflammatory bowel disease. *Queens*, 718-470-4692. LIJ; O, US.
Paul M. Basuk. Endoscopy. *Manhattan*, 746-4901. NY HOSP; A, C, NYL, O, US.
Paul D. Berk. Hepatology. *Manhattan*, 241-6479. M-SIN; A, BC, O.
Leslie H. Bernstein. *Bronx*, 718-920-4846. MONTE/M.
Meyer Blumstein. *Queens*, 718-470-7281. LIJ; BC, HN, MAG, MH, NYL, O, US, VY.
Henry C. Bodenheimer Jr. Hepatology. *Manhattan*, 241-1424. M-SIN; A, O.
Lawrence J. Brandt. Inflammatory bowel disease, endoscopy. *Bronx*, 718-920-4476. MONTE/M; C, NYL, O, US.
Douglas T. Dieterich. *Manhattan*, 986-
3330. NYU; A, BC, C, CH, HE, HN, O.
Peter H. R. Green. Endoscopy. *Manhattan*, 305-5590. C-P.
Ronald E. Greenberg. *Queens*, 718-470-7281. LIJ; NYL, O, US.
James H. Grendell. Pancreatic disease. *Manhattan*, 746-4400. NY HOSP; A, US.
Peter R. Holt. *Manhattan*, 523-3680. SL-R; A, C, MH, O.
Ira M. Jacobson. Endoscopy, hepatology, pancreatic disease. *Manhattan*, 734-5200. NY HOSP; A, C, MH, NYL, O.
Henry D. Janowitz. Inflammatory bowel disease. *Manhattan*, 289-4962. M-SIN; O.
Baroukh E. Kodsi. *Brooklyn*, 718-851-6767. MAJ; BC, HN.
Burton I. Korelitz. Inflammatory bowel disease. *Manhattan*, 988-3800. LENOX.
Arthur Asher Kornbluth. *Manhattan*, 369-2490. M-SIN; A, O.
Donald P. Kotler. *Manhattan*, 523-3670. SL-R; BC, HE, HN, NYL.
Robert C. Kurtz. Gastroenterologic cancer. *Manhattan*, 639-7620. M-SLOAN.
Charles J. Lightdale. Endoscopy. *Manhat-*

MEMORIAL SLOAN-KETTERING CANCER CENTER. THE BEST CANCER CARE. ANYWHERE.



Source:
U.S. News & World Report,
July 24, 1995

CANCER

Rank	Hospital	Overall Score
1	Memorial Sloan-Kettering Cancer Center, New York	100.0
2	University of Texas M.D. Anderson Cancer Center, Houston	93.2
3	Dana-Farber Cancer Institute, Boston	74.1
4	Johns Hopkins Hospital, Baltimore	47.7
5	Mayo Clinic, Rochester, Minn.	42.3
6	Stanford University Hospital, Stanford, Calif.	30.9
7	University of Washington Medical Center, Seattle	30.7
8	Duke University Medical Center, Durham, N.C.	28.7
9	University of Chicago Hospitals	25.1
10	Roswell Park Cancer Institute, Buffalo	24.7

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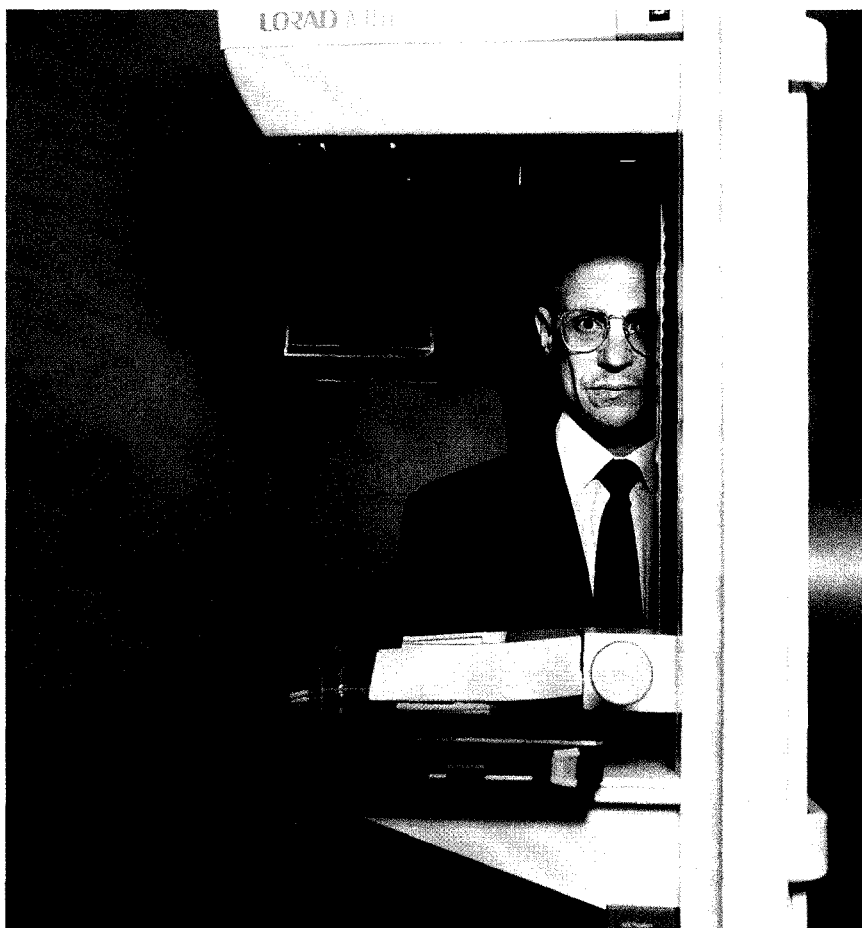
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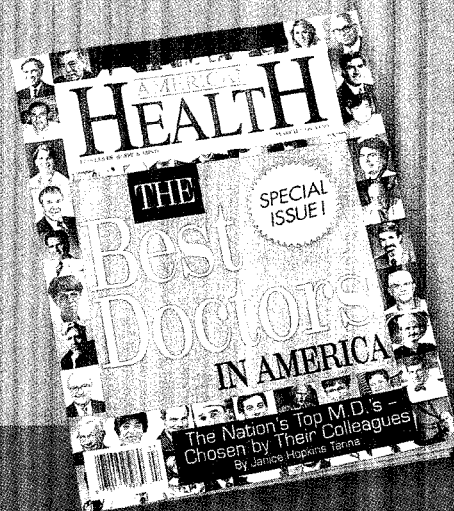
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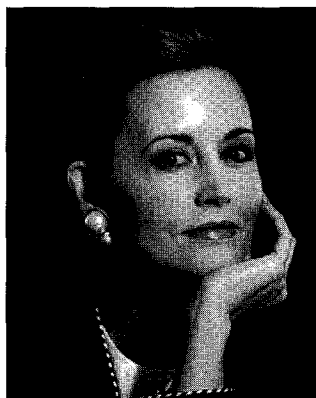
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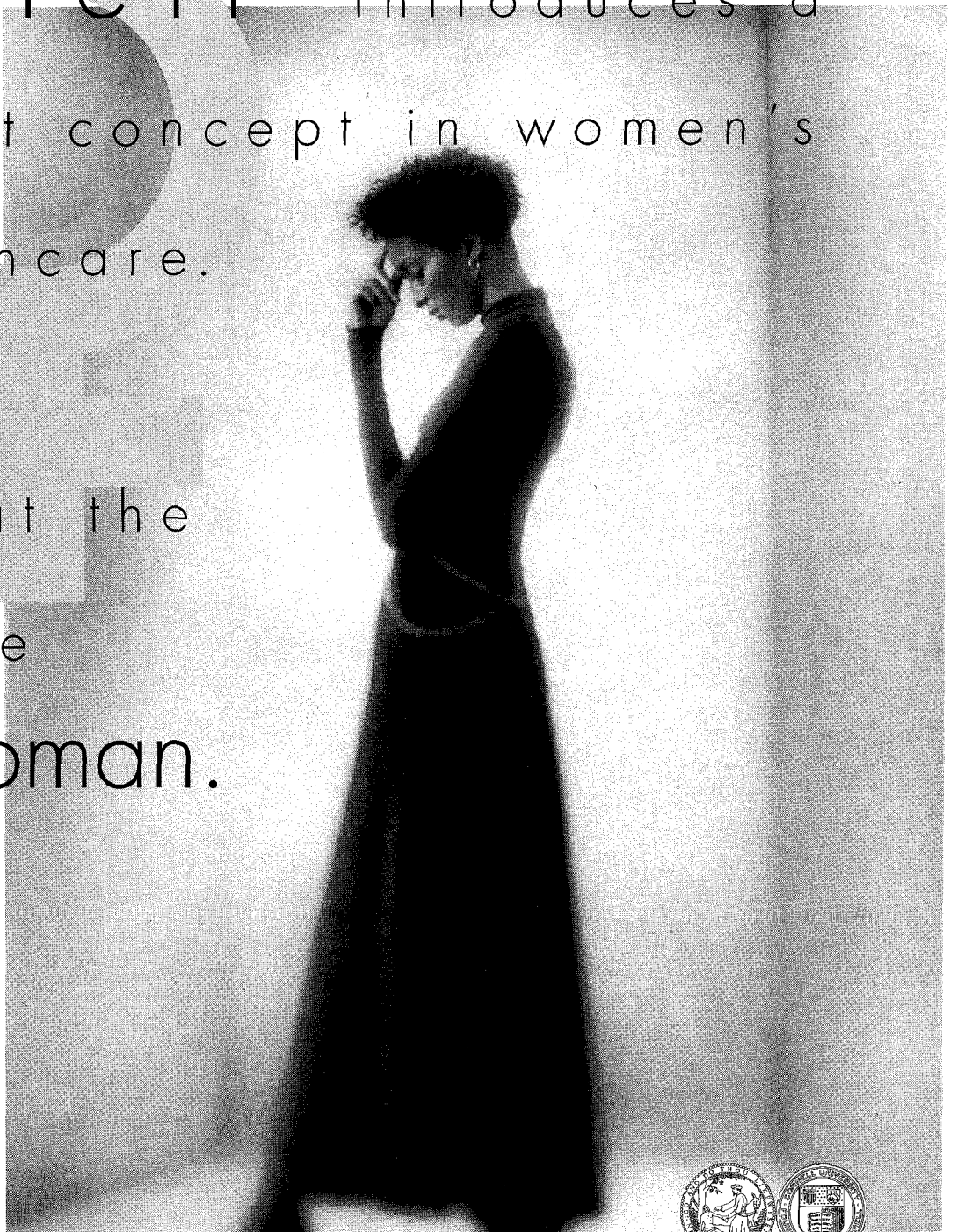
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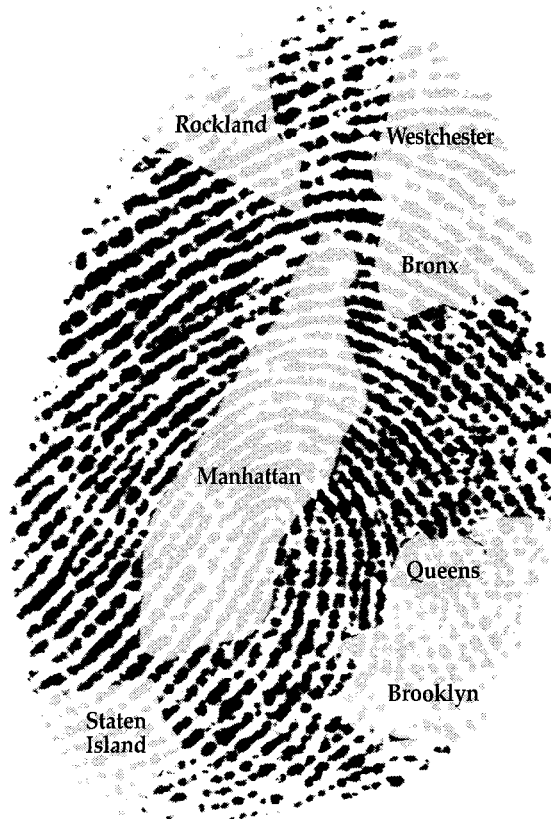


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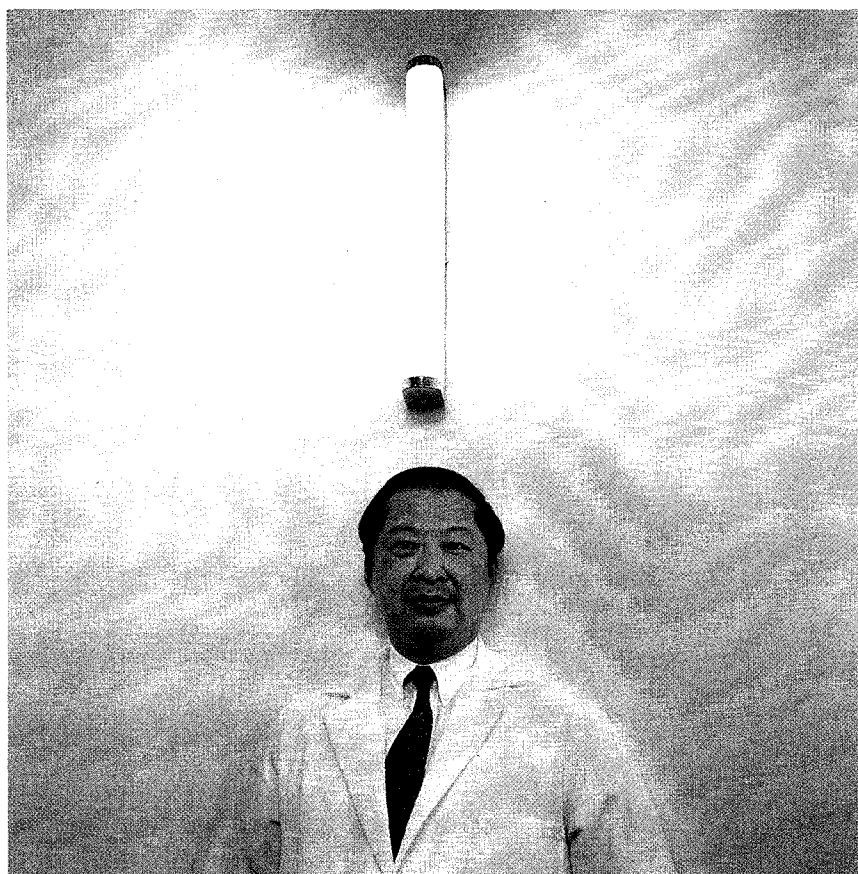


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of the largest HMOs and POSs (point-of-service plans, which cover visits to doctors outside the network) in New York, provided by the companies themselves. More information on specific plans can be obtained from the city's public advocate's office (669-7200), which recently completed a yearlong assessment of the city's HMOs, and the National Committee for Quality Assurance (NCQA), a Washington nonprofit that runs a voluntary accreditation program (202-955-3500; <http://www.ncqa.org>). *Colleen Quinn*

HMO	ENROLLEES IN NEW YORK CITY	PCPs*/BOARD-CERTIFIED	SPECIALISTS/BOARD-CERTIFIED	NCQA ACCREDITATION	OB-GYNs	AFFILIATED HOSPITALS	INDIVIDUAL-PLAN MONTHLY PREMIUM COSTS
Aetna Health Plans of New York** 800-223-0812	50,390	1,120/ 81%	2,136/ 84%	None	282	34	SINGLE \$265.48 HMO; \$292.52 POS FAMILY \$716.80 HMO; \$789.81 POS
BlueChoice (formed 12/95) 800-261-5962	NR	954/ NR	2,932/ NR	Sched- uled	240	41	SINGLE \$176.91 HMO; \$220.97 POS FAMILY \$682.38 HMO; \$852.30 POS
ChubbHealth 800-CHUBB-65	22,000	1,002/ 95%	1,610/ 98%	None	168	29	SINGLE \$273.46 HMO; \$333.13 POS FAMILY \$847.74 HMO; \$1032.72 POS
CIGNA HealthCare 800-345-9458	119,666	1,520/ 84%	2,245/ 84%	One year	291	35	SINGLE \$226.40 HMO; \$301.42 POS FAMILY \$679.19 HMO; \$904.27 POS
HIP of Greater New York*** 800-HIP-TALK	619,760	523/ 76%	921/ 94%	One year	89	20	SINGLE \$148.16 HMO; \$179.11 POS FAMILY \$363.00 HMO; \$438.83 POS
MetraHealth 800-227-1448	86,065	4,229/ 91%	4,790/ 95%	None	375	31	SINGLE \$201.17 HMO; \$241.59 POS FAMILY \$512.98 HMO; \$616.05 POS
NYLCare (formerly Sanus) 718-899-3600	59,845	1,330/ 80%	2,900/ 95%	Sched- uled	320	38	SINGLE \$219.10 HMO; \$246.40 POS FAMILY \$657.30 HMO; \$739.20 POS
Oxford Health Plans of New York 800-666-0011	NR	2,875/ NR	5,768/ NR	Pend- ing	565	59	SINGLE \$220.08 HMO; \$287.90 POS FAMILY \$660.25 HMO; \$863.68 POS
Prudential Healthcare 800-542-0270	13,524	415/ 74%	1,583/ 52%	Sched- uled	121	16	SINGLE \$237.07 HMO; \$317.21 POS FAMILY \$663.81 HMO; \$888.18 POS
US Healthcare 800-435-8742	347,218	1,612/ NR	4,013/ NR	Three years	313	49	SINGLE \$199.10 HMO; \$225.30 POS FAMILY \$591.70 HMO; \$669.40 POS

* Primary care physicians
NR=No response

** Aetna announced plans to merge with US Healthcare

*** HIP's physicians see only HIP patients



NYL, O, P, US, VY.

Patrick J. Kelly. Tumor surgery, stereotactic radiosurgery. *Manhattan, 263-8002.* NYU; A, C, O.

Patrick A. Lasala. Tumor surgery, epilepsy surgery. *Bronx, 718-920-4196.* MONTE/M; C, MH, NYL, O, P, US, VY.

Michael H. Lavynne. Spinal surgery. *Manhattan, 746-2393.* NY HOSP.

W. Jost Michelsen. Cerebrovascular disorders, aneurysms. *Bronx, 718-920-4196.* MONTE/M; HIP, MAG, MH, NYL, O, P, US.

Thomas H. Milhorat. Syringomyelia and spinal-cord tumors, hydrocephalus and pediatric neurological surgery, intracranial tumors. *Brooklyn, 718-270-2111.* SUNY; A, BC, C, HE, HIP, HN, MAN, MH, NYL, O, P, US, VY.

John I. Miller. Pediatric neurological surgery, neurocritical care. *Brooklyn, 718-270-3920.* A, C, MH, NYL, O, P, US, VY.

Kalmon D. Post. Tumor surgery. *Manhattan, 241-0933.* M-SIN; A, O.

Donald O. Quest. Vascular neurological surgery. *Manhattan, 305-5582.* C-P; A, MAG, O, P.

Ved Sachdev. Spinal surgery. *Manhattan, 289-5490.* M-SIN; O.

Robert A. Solomon. Vascular neurological surgery, aneurysms. *Manhattan, 305-4118.* C-P; A, MAG, O, P.

Bennett M. Stein. Tumor surgery, vascular neurological surgery. *Manhattan, 305-5543.* C-P; A, O.

Narayan Sundaesan. Spinal surgery, neuro-oncology. *Manhattan, 876-7575.* LENOX; HE, HN, O.

Kamran Tabaddor. Spinal surgery, tumor surgery. *Bronx, 718-655-9111.* MONTE/M; A, BC, C, HE, HIP, HN, MH, NYL, O, P, US.

Jeffrey H. Wisoff. Pediatric neurological surgery. *Manhattan, 263-6419.* NYU; CH, HN, O.

NEUROLOGY

Casilda Balmaceda. Neuro-oncology. *Manhattan, 305-4572.* C-P; A, O.

Ivan G. Bodis-Wollner. Neuro-ophthalmology, movement disorders. *Brooklyn, 718-270-2975.* SUNY.

Carl W. Braun. *Manhattan, 523-3650.* SL-R.

Susan B. Bressman. Movement disorders. *Manhattan, 305-1434.* C-P; O.

Mitchell F. Brin. Movement disorders. *Manhattan, 241-5607.* M-SIN.

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Rhinoplasty. Featuring a better look.

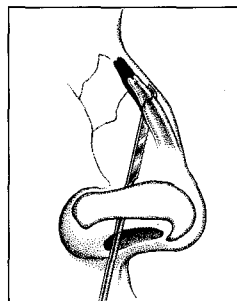
The nose is the most prominent feature of our face, but for many people it is also the least favorite.

Whether your nose is long, the bridge or tip is too wide or drooping, or if you are just dissatisfied with the appearance of your nose, it is all easily corrected with cosmetic surgery.

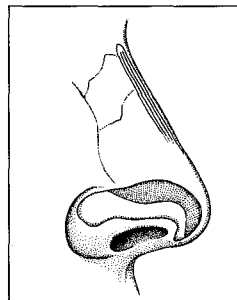
Rhinoplasty is usually an outpatient procedure requiring only local anesthesia with mild sedation. A plaster splint is used to maintain the new shape. It is removed within five days. In fact, you will be able to return to work in about one week.

Medical insurance may be applicable.

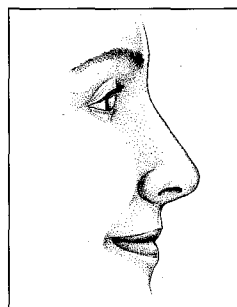
If you have been considering cosmetic surgery, and would like more information, call me at (212) 832-0770 to schedule an appointment for a complimentary consultation.



A large nose can be reshaped. The hump can be removed by means of an instrument inserted through the nostril. The excess bone is removed leaving a more attractive profile.



A broad or long nasal tip is narrowed and shortened by sculpting the cartilage around the tip of the nose. Shown here by the shaded area. No external incision is needed.



The result is a more pleasant facial appearance. The nose is more attractive and has a natural look in proportion to the face.



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Joel S. Cohen. Epilepsy, headache, geriatric neurology, movement disorders, strokes. Bronx, 718-405-8259. MONTE/W; O, US.
Lucien J. Cote. Parkinson's disease, Alzheimer's disease. Manhattan, 305-9173. C-P; O.
Roger Q. Cracco. Brooklyn, 718-270-2051. SUNY.
Howard A. Crystal. Alzheimer's disease. Bronx, 718-430-3832. MONTE/W.
Lisa M. De Angelis. Neuro-oncology. Manhattan, 639-7123. M-SLOAN.
Salvatore Dimauro. Neurogenetics. Manhattan, 305-3533. C-P.

Stanley Fahn. Movement disorders. Manhattan, 305-5277. C-P.
Michael R. Fetell. Neuro-oncology. Manhattan, 305-5571. C-P; O.
Matthew E. Fink. Critical-care medicine, cerebrovascular diseases, stroke. Manhattan, 844-8488. BIMC; O.
Kathleen M. Foley. Neuro-oncology. Manhattan, 639-7050. M-SLOAN.
Seymour Gendelman. Manhattan, 241-8172. M-SIN; A, O.
Albert L. Goodgold. Manhattan, 263-7205. NYU.
Govindan Gopinathan. Parkinson's disease. Manhattan, 213-9559. NYU; O.
Paul E. Greene. Movement disorders. Manhattan, 305-5548. C-P; O.
Emile M. Hiesiger. Pain management, neuro-oncology. Manhattan, 263-6123. NYU; A, O.
Mark Horwich. Headache. Manhattan, 717-0212. NY HOSP; HE, HN, MH, NYL.
Ronald M. Kanner. Pain, neuro-oncology. Queens, 718-470-7311. LIJ; O, US.
Jerry G. Kaplan. Neuromuscular disease, electromyography. Bronx, 718-405-8258. MONTE/W; BC, C, HE, HN, MH, NYL, O.
M. Mehdi Kazmi. Neuropsychiatry. Bronx,

718-920-4736. MONTE/M.
Edwin H. Kolodny. Manhattan, 263-6347. NYU; C, O.
Roger W. Kula. Neuromuscular diseases. Brooklyn, 718-780-1123. LIC; HIP, MH.
Dale J. Lange. Electromyography, neuromuscular disease. Manhattan, 305-1324. C-P; A, O.
Norman Latov. Neuromuscular disease, peripheral neuropathy, neuroimmunology. Manhattan, 305-5704. C-P; O, VY.
Richard B. Lipton. Headache, aging and dementia. Bronx, 718-920-4636. MONTE/M.
Robert E. Lovelace. Electromyography. Manhattan, 305-1326. C-P; CH, O.
Paul J. Maccabee. Electromyography. Brooklyn, 718-270-2430. SUNY; C, MH, O, US.
Joseph C. Masdeu. Geriatric neurology, headache, infectious and demyelinating diseases. Manhattan, 604-2400. ST VIN; MH, O, P, US.
Alexander Mauskop. Headache. Manhattan, 794-3550. LIC; MH, O.
Richard Mayeux. Degenerative diseases. Manhattan, 305-2391. C-P.
Aaron E. Miller. Infectious and demyelinating diseases. Brooklyn, 718-283-7470. MAI; A, C, MH, NYL, O, P, US.
James R. Miller. Infectious and demyelinating diseases. Manhattan, 305-5508. C-P.
J. P. Mohr. Strokes. Manhattan, 305-8033. C-P.
Lawrence Newman. Headache. Bronx, 718-920-4636. MONTE/M.
C. Warren Olanow. Movement disorders. Manhattan, 241-8435. M-SIN.
Marcelo R. Olarte. Manhattan, 305-1832. C-P.
Timothy A. Pedley. Epilepsy. Manhattan, 305-1742. C-P; CH, O.
Frank A. Petito. Manhattan, 746-2309. NY HOSP.
Fred Plum. Manhattan, 746-6141. NY HOSP; NYL.
Russell K. Portenoy. Neuro-oncology, pain. Manhattan, 639-8702. M-SLOAN.
Jerome B. Posner. Neuro-oncology. Manhattan, 639-7047. M-SLOAN.
Daniel M. Rosenbaum. Strokes. Bronx, 718-920-6402. MONTE/M; BC, HE, HIP, HN, MH, US, VY.
Lewis P. Rowland. Neuromuscular disease. Manhattan, 305-8551. C-P; O.
Ralph L. Sacco. Strokes. Manhattan, 305-1710. C-P; O.
Saud Sadiq. Manhattan, 305-5508. C-P.
George H. Sands. Headache. Manhattan, 831-1473. M-SIN.
John A. Schaefer. Manhattan, 717-0231. NY HOSP.
Herbert H. Schaumburg. Neuromuscular disease. Bronx, 718-430-3166. MONTE/M.
Labe C. Scheinberg. Infectious and demyelinating diseases. Manhattan, 831-1473. M-SIN; O.
Daniel Sciarra. Strokes, dementia.

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BlueChoice	576	1,027	1,460	714	349
ChubbHealth	214	457	1,159	578	204
CIGNA	656	1,021	1,159	729	29
HIP	217	428	381	283	135
MetraHealth	750	1,580	2,579	1,870	620
NYLCare	593	1,021	1,375	937	304
Oxford	784	1,565	4,595	1,187	512
Prudential	180	291	379	188	94
U.S. Healthcare	866	1,275	2,304	1,086	425

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Mark Sivak. Neuromuscular disease. *Manhattan, 241-8747. M-SIN; A, O.*

Seymour Solomon. Headache. *Bronx, 718-920-4203. MONTE/M.*

Mahendra Somasundaram. Stroke, geriatric neurology. *Brooklyn, 718-270-2944. SUNY; C, HE, HN, MH, O, US.*

Michael L. Swerdlow. *Bronx, 718-920-4178. MONTE/M; A, C, MH, NYL, O, P, US.*

Peter Tsairis. *Manhattan, 606-1223. HSS; A, BC, MH.*

George A. Vas. *Brooklyn, 718-270-1950. SUNY; C, MH, O, US.*

Harold J. Weinberg. Neuromuscular disease. *Manhattan, 213-9339. NYU; O.*

NEUROLOGY (PEDIATRIC)

Jeffrey C. Allen. Neuro-oncology. *Manhattan, 263-6989. NYU; O.*

Alan M. Aron. *Manhattan, 831-4393. M-SIN; A, US.*

Harvey S. Bennett. Tic disorders, cerebral palsy, Botox therapy. *Brooklyn, 718-780-2848. LIC; A, BC, C, HE, HIP, HN, MH, NYL, O, P, US.*

Abraham M. Chutorian. *Manhattan, 746-3278. NY HOSP.*

Joan Bender Cracco. *Brooklyn, 718-270-2035. SUNY.*

Darryl C. De Vivo. *Manhattan, 305-5244. C-P; O.*

Salvatore Dimauro. Neuromuscular disease. *Manhattan, 305-3533. C-P.*

Lydia Eviatar. *Queens, 718-470-3450. LIJ; BC, C, HE, HN, MH, NYL, O, US.*

Arnold P. Gold. Cerebral vascular disease, neurocutaneous disorders, learning disabilities, epilepsy. *Manhattan, 305-5483. C-P.*

Solomon L. Moshe. Epilepsy. *Bronx, 718-430-3814. MONTE/M; A, BC, C, HE, HIP, HN, MH, NYL, O, P, US.*

Ruth Nass. Child development. *Manhattan, 263-7753. NYU; O.*

Douglas R. Nordli. *Manhattan, 305-7549. C-P. O.*

Isabelle Rapin. Child development, language disorders, autism. *Bronx, 718-430-3814. MONTE/W.*

Arthur L. Rose. *Brooklyn, 718-270-2042. SUNY; C, O, US.*

Romaine Schubert. Attention-deficit disorder, behavior problems, epilepsy. *Brooklyn, 718-240-5649. BRKDALE; A, BC, HE, HIP, HN, MH, NYL, O, P, US.*

Shlomo Shinnar. Epilepsy. *Bronx, 718-920-4378. MONTE/M; A, BC, C, HE, HN, MH,*

NYL, O, P, US.

Gail E. Solomon. Epilepsy. *Manhattan, 746-3278. NY HOSP; A, C, MH, O.*

Alfred J. Spiro. *Bronx, 718-430-3660. MONTE/M.*

NUCLEAR MEDICINE

Hussein M. Abdel-Dayem. *Manhattan, 604-8783. ST VIN.*

Philip O. Alderson. Pulmonary. *Manhattan, 305-8994. C-P; A, MH, NYL, O, US.*

David V. Becker. Thyroid. *Manhattan, 746-4583. NY HOSP.*

M. Donald Blaufox. Kidney, hypertension. *Bronx, 718-405-8454. MONTE/M.*

David Blood. Nuclear cardiology. *Manhattan, 305-5996. C-P; NYL, O.*

Ernest G. DePuey. Nuclear cardiology. *Manhattan, 523-3398. SL-R.*

Leonard M. Freeman. Nuclear oncology, gastrointestinal nuclear medicine. *Bronx, 718-920-6060. MONTE/M; C, MH, O.*

Stanley J. Goldsmith. *Manhattan, 746-4580. M-SLOAN; BC, HN, MAG, NYL, O.*

James R. Hurley. Thyroid. *Manhattan, 746-4584. NY HOSP.*

Elissa L. Kramer. Cancer detection and diagnosis. *Manhattan, 263-7410. NYU; O, US.*

Steven M. Larson. Oncology, thyroid-cancer therapy. *Manhattan, 639-7373. M-SLOAN.*

Roberta C. Locko. *Manhattan, 939-4901. HAR; O.*

Josef Machac. Nuclear cardiology. *Manhattan, 241-7888. M-SIN; A, C, HN, MH, O.*

Orlando L. Manfredi. Regional radiology. *Staten Island, 718-876-2000. ST VIN SI; BC, HE, HN, MAG, MH, NYL, O, P, US.*

David M. Milstein. *Bronx, 718-904-4058. MONTE/W; BC, HE, HN, MH, O.*

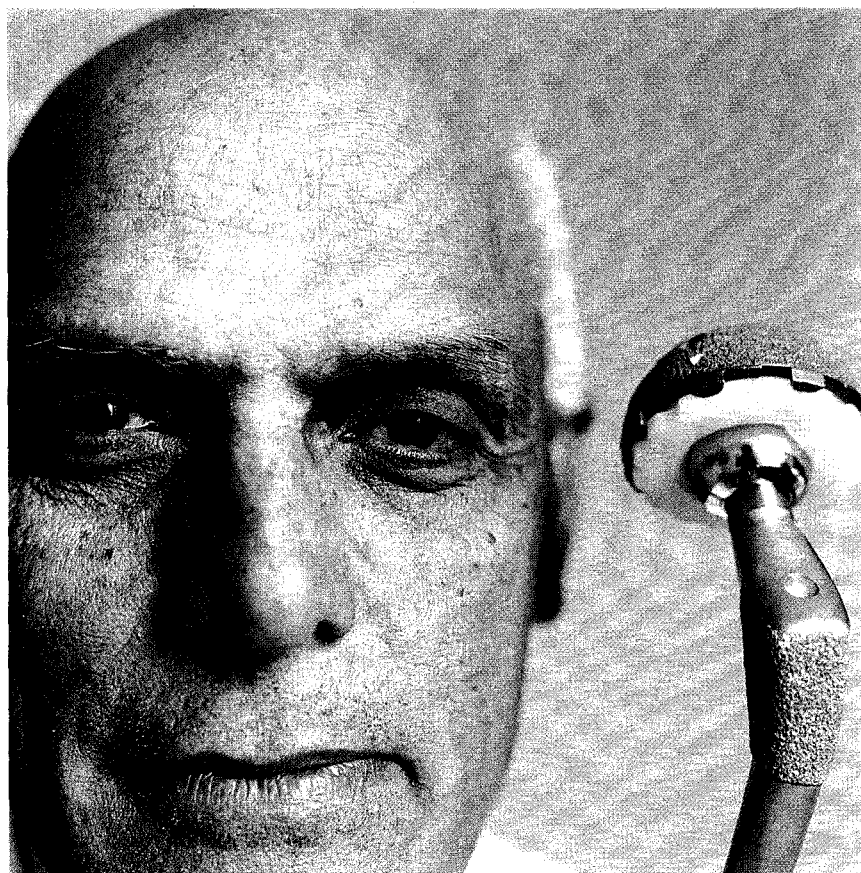
Christopher J. Palestro. Musculoskeletal infection, AIDS. *Queens, 718-470-7081. LIJ; C, HIP, MH, O, US.*

Richard N. Pierson Jr. *Manhattan, 523-3385. SL-R; A, MH, O, US.*

Alan Rozanski. Nuclear cardiology. *Manhattan, 523-4011. SL-R.*

Joseph J. Sanger. *Manhattan, 263-7410. NYU; A, CH, O.*

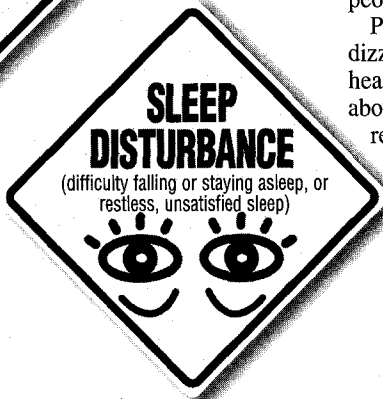
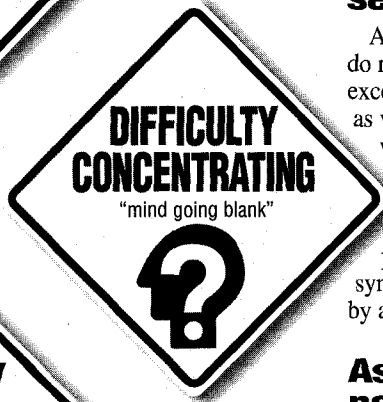
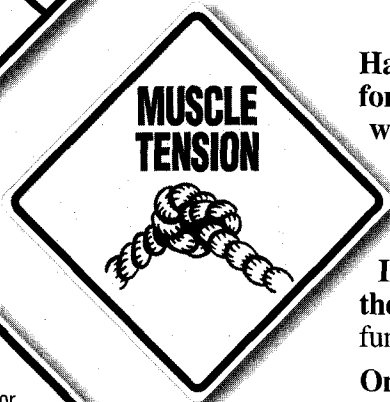
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Does your life have signs of persistent anxiety?

Have you been bothered, more days than not for 6 months or more, by unrealistic, excessive worry that you could not control? If you have, do you also suffer from three or more of the signs and symptoms of persistent anxiety you see to the left?

If you answered yes to three or more of these, and they significantly affect your ability to function normally, see your doctor.

Only your doctor can diagnose and treat persistent anxiety.

Persistent anxiety is more than just the common stress of everyday life. Should you see your doctor?

Anxiety and tension associated with everyday life usually do not require treatment. Persistent anxiety involves excessive, unfounded worry that lasts for 6 months or more, as well as other physical and mental symptoms, some of which are described to the left of this column. If you recognize these symptoms in yourself and your doctor rules out other illnesses, you may be one of the over 10 million Americans suffering from persistent anxiety. Many people who suffer from these symptoms don't realize that these symptoms can be caused by anxiety, and that they can get help to feel better.

Ask your doctor about a nonhabit-forming medicine.

Persistent anxiety can be medically treated. So ask your doctor about anxiety therapies, including BuSpar® (buspirone HCl, USP). BuSpar is a nonhabit-forming anti-anxiety medication that works progressively over a matter of weeks to relieve anxiety symptoms. Shown to be effective for many people, BuSpar may help you feel like yourself again.

Possible side effects associated with BuSpar include dizziness, drowsiness, nausea, headache, nervousness, light-headedness, and excitement. Your doctor will caution you about driving a car or using complex machinery until you are reasonably sure that BuSpar will not affect alertness or coordination.

Only your doctor can diagnose persistent anxiety and prescribe treatment. So ask your doctor whether BuSpar could be right for you.

Ask your doctor about

BuSpar®

(buspirone HCl, USP)

Please see important additional information on next page.

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BUSPAR[®] (buspirone HCl, USP)

Brief Summary of Prescribing Information, 12/94. For complete prescribing information, please consult official package circular.

CONTRAINDICATIONS

Hypersensitivity to buspirone hydrochloride.

WARNINGS

The administration of BuSpar to a patient taking a monoamine oxidase inhibitor (MAOI) may pose a hazard. Since blood pressure has become elevated when BuSpar was administered concomitantly with an MAOI, such concomitant use is not recommended. BuSpar should not be employed in lieu of appropriate antipsychotic treatment.

PRECAUTIONS

General — Interference with cognitive and motor performance: Although buspirone is less sedating than other anxiolytics and does not produce significant functional impairment, its CNS effects in a given patient may not be predictable; therefore, patients should be cautioned about operating an automobile or using complex machinery until they are reasonably certain that buspirone does not affect them adversely. Although buspirone has not been shown to increase alcohol-induced impairment in motor and mental performance, it is prudent to avoid concomitant use with alcohol.

Potential for withdrawal reactions in sedative/hypnotic/anxiolytic drug-dependent patients: Because buspirone will not block the withdrawal syndrome often seen with cessation of therapy with benzodiazepines and other common sedative/hypnotic drugs, before starting buspirone withdraw patients gradually from their prior treatment, especially those who used a CNS depressant chronically. Rebound or withdrawal symptoms may occur over varying time periods, depending in part on the type of drug and its elimination half-life. The withdrawal syndrome can appear as any combination of irritability, anxiety, agitation, insomnia, tremor, abdominal cramps, muscle cramps, vomiting, sweating, flu-like symptoms without fever, and occasionally, even as seizures.

Possible concerns related to buspirone's binding to dopamine receptors: Because buspirone can bind to central dopamine receptors, a question has been raised about its potential to cause acute and chronic changes in dopamine mediated neurological function (e.g., dystonia, pseudoparkinsonism, akathisia, and tardive dyskinesia). Clinical experience in controlled trials has failed to identify any significant neuroleptic-like activity; however, a syndrome of restlessness, appearing shortly after initiation of treatment, has been reported: the syndrome may be due to increased central noradrenergic activity or may be attributable to dopaminergic effects (i.e., represent akathisia).

Information for Patients — Patients should be instructed to inform their physician about any medications, prescription or nonprescription, alcohol, or drugs they are now taking or plan to take during treatment with buspirone; to inform their physician if they are pregnant, are planning to become pregnant, or become pregnant while taking buspirone; to inform their physician if they are breast feeding; and not to drive a car or operate potentially dangerous machinery until they experience how medication affects them.

Drug Interactions — Concomitant use with other CNS active drugs should be approached with caution (see **WARNINGS**). Concomitant use with trazodone may have caused 3- to 6-fold elevations on SGPT (ALT) in a few patients. Concomitant administration of BuSpar and haloperidol resulted in increased serum haloperidol concentrations in normal volunteers. The clinical significance is not clear. Buspirone does not displace tightly bound drugs like phenytoin, propranolol, and warfarin from serum proteins, but may displace less firmly bound drugs like digoxin. However, there was one report of prolonged prothrombin time when buspirone was given to a patient also treated with warfarin, phenytoin, phenobarbital, digoxin, and Synthroid.

Carcinogenesis, Mutagenesis, Impairment of Fertility — No evidence of carcinogenic potential was observed in rats or mice; buspirone did not induce point mutations, nor was DNA damage observed; chromosomal aberrations or abnormalities did not occur.

Pregnancy: Teratogenic Effects — Pregnancy Category B: Should be used during pregnancy only if clearly needed.

Nursing Mothers — Administration to nursing women should be avoided if clinically possible.

Pediatric Use — The safety and effectiveness have not been determined in individuals below 18 years of age.

Use in the Elderly — No unusual, adverse, age-related phenomena have been identified in elderly patients receiving a total, modal daily dose of 15 mg.

Use in Patients With Impaired Hepatic or Renal Function — Since buspirone is metabolized by the liver and excreted by the kidneys, it is not recommended in severe hepatic or renal impairment.

ADVERSE REACTIONS (See also PRECAUTIONS)

Commonly Observed — The more commonly observed untoward events, not seen at an equivalent incidence in placebo-treated patients include dizziness, nausea, headache, nervousness, lightheadedness, and excitement.

Associated With Discontinuation of Treatment — The more common events causing discontinuation included: central nervous system disturbances (3.4%), primarily dizziness, insomnia, nervousness, drowsiness, lightheaded feeling; gastrointestinal disturbances (1.2%), primarily nausea; miscellaneous disturbances (1.1%), primarily headache and fatigue. In addition, 3.4% of patients had multiple complaints, none of which could be characterized as primary.

Incidence in Controlled Clinical Trials — Adverse events reported by 1% or more of 477 patients who received buspirone in four-week, controlled trials: Cardiovascular: Tachycardia/palpitations 1%. CNS: Dizziness 12%, drowsiness 10%, nervousness 5%, insomnia 3%, lightheadedness 3%, decreased concentration 2%, excitement 2%, anger/hostility 2%, confusion 2%, depression 2%. EENT: Blurred vision 2%. Gastrointestinal: Nausea 8%, dry mouth 3%, abdominal/gastric distress 2%, diarrhea 2%, constipation 1%, vomiting 1%. Musculoskeletal: Musculoskeletal aches/pains 1%. Neurological: Numbness 2%, paresthesia 1%, incoordination 1%, tremor 1%. Skin: Skin rash 1%. Miscellaneous: Headache 6%, fatigue 4%, weakness 2%, sweating/clamminess 1%.

Other Events Observed During the Entire Premarketing Evaluation — The relative frequency of all other undesirable events reasonably associated with the use of buspirone in approximately 3000 subjects who took multiple doses under well-controlled, open, and uncontrolled conditions is defined as follows: Frequent are those occurring in at least 1/100 patients; infrequent are those occurring in 1/100 to 1/1000 patients; and rare are those occurring in less than 1/1000 patients. Cardiovascular — frequent: nonspecific chest pain; infrequent: syncope, hypotension, and hypertension; rare: cerebrovascular accident, congestive heart failure, myocardial infarction, cardiomyopathy, bradycardia. Central Nervous System — frequent: dream disturbances; infrequent: depersonalization, dysphoria, noise intolerance, euphoria, akathisia, fearfulness, loss of interest, dissociative reaction, hallucinations, suicidal ideation, seizures; rare: feelings of claustrophobia, cold intolerance, stupor, slurred speech, psychosis. EENT — frequent: tinnitus, sore throat, nasal congestion; infrequent: redness and itching of the eyes, altered taste, altered smell, conjunctivitis; rare: inner ear abnormality, eye pain, photophobia, pressure on eyes. Endocrine — rare: galactorrhea, thyroid abnormality. Gastrointestinal — frequent: flatulence, anorexia, increased appetite, salivation, irritable colon, rectal bleeding; rare: burning of the tongue. Genitourinary — frequent: urinary frequency, urinary hesitancy, menstrual irregularity and spotting, dysuria; rare: amenorrhea, pelvic inflammatory disease, enuresis, nocturia. Musculoskeletal — frequent: muscle cramps, muscle spasms, rigid/stiff muscles, arthralgias. Neurological — frequent: involuntary movements, slowed reaction time; rare: muscle weakness. Respiratory — frequent: hyperventilation, shortness of breath, and chest congestion; rare: epistaxis. Sexual Function — frequent: decreased or increased libido; rare: delayed ejaculation, impotence. Skin — frequent: edema, pruritus, flushing, easy bruising, hair loss, dry skin, facial edema, blisters; rare: acne, thinning of nails. Clinical Laboratory — frequent: increases in hepatic aminotransferases (SGOT, SGPT); rare: eosinophilia, leukopenia, thrombocytopenia. Miscellaneous — frequent: weight gain, fever, roaring sensation in the head, weight loss, malaise; rare: alcohol abuse, bleeding disturbance, loss of voice, and hiccoughs.

POSTINTRODUCTION CLINICAL EXPERIENCE: Rare occurrences of allergic reactions (including urticaria), cogwheel rigidity, dystonic reactions, ataxias, extrapyramidal symptoms, dyskinesias (acute and tardive), ecchymosis, emotional lability, tunnel vision, and urinary retention have been reported. Because of the uncontrolled nature of these spontaneous reports, a causal relationship to BuSpar has not been determined.

DRUG ABUSE AND DEPENDENCE

Controlled Substance Class — Not a controlled substance.

Physical and Psychological Dependence — Buspirone has shown no potential for abuse or diversion and there is no evidence that it causes tolerance, or either physical or psychological dependence. However, since it is difficult to predict from experiments the extent to which a CNS-active drug will be misused, diverted, and/or abused once marketed, physicians should carefully evaluate patients for a history of drug abuse and follow such patients closely, observing them for signs of buspirone misuse or abuse (e.g., development of tolerance, incrementation of dose, drug-seeking behavior).

OVERDOSAGE

Signs and Symptoms — At doses approaching 375 mg/day the following symptoms were observed: nausea, vomiting, dizziness, drowsiness, miosis, and gastric distress. A few cases of overdosage have been reported with complete recovery as the usual outcome. No deaths have been reported following overdosage with BuSpar alone. Rare cases of intentional overdosage with a fatal outcome were invariably associated with ingestion of multiple drugs or alcohol, and causal relationship to buspirone could not be determined.

Recommended Overdose Treatment — General symptomatic and supportive measures should be used along with immediate gastric lavage. No specific antidote is known and dialyzability of buspirone has not been determined.

U.S.A. Patent Nos. 3,717,634 and 4,182,763

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Ronald L. Van Heertum. Manhattan, 305-7132. C-P; A, O, US.

OBSTETRICS & GYNECOLOGY

Richard R. Barakat. Gynecologic cancer. Manhattan, 639-2453. M-SLOAN.

Alan S. Berkeley. Infertility, reproductive endocrinology, reproductive surgery. Manhattan, 263-7629. NYU.

Richard L. Berkowitz. Maternal and fetal medicine, ultrasound. Manhattan, 241-5681. M-SIN; A, C, O, VY.

Allan T. Bombard. Genetics. Bronx, 718-405-8150. MONTE/M; US.

John G. Boyce. Gynecologic cancer. Brooklyn, 718-270-2057. SUNY; BC, C, US.

María Bustillo. Reproductive endocrinology, reproductive surgery. Manhattan, 241-8921. M-SIN.

Thomas A. Caputo. Gynecologic cancer. Manhattan, 746-3179. NY HOSP; O.

Frank A. Chervenak. Maternal and fetal medicine. Manhattan, 746-3184. NY HOSP; A, BC, HN, MAG, MH, NYL, O, P.

Carmel Cohen. Gynecologic cancer. Manhattan, 241-6554. M-SIN; A, HIP, O, US.

Robert J. Desnick. Genetics. Manhattan, 241-6944. M-SIN; O.

Michael Y. Divon. Maternal and fetal medicine. Bronx, 718-904-2794. MONTE/W; A, BC, C, HN, NYL, O, US.

Peter R. Dottino. Gynecologic cancer. Manhattan, 241-9666. M-SIN; A, C, O.

Gary L. Goldberg. Bronx, 718-904-2893. MONTE/W; A, BC, C, HN, MAG, MH, NYL, O, P, US.

William J. Hoskins. Gynecologic cancer. Manhattan, 639-7766. M-SLOAN.

Sari J. Kaminsky. Manhattan, 423-6797. MET.

William J. Ledger. Infectious disease. Manhattan, 746-3009. NY HOSP; A, MH, NYL, O, US.

Judith Levy. Bronx, 718-405-8200. MONTE/W; A, BC, C, HE, HN, MH, NYL, O, P, US.

Rogério A. Lobo. Reproductive endocrinology. Manhattan, 305-2377. C-P, O.

Mitchell A. Maiman. Gynecologic cancer. Brooklyn, 718-270-1900. SUNY; BC, C, US.

Edgar O. Mandeville. Queens, 718-523-4422. NY HOSP; A, MH, O, P, VY.

Irwin R. Merkatz. Maternal and fetal medicine, reproductive endocrinology. Bronx, 718-430-4192. MONTE/M; A, C, HIP, MH, NYL, O, P, US.

Howard L. Minkoff. Infectious disease.

Brooklyn, 718-270-2072. SUNY.
Janet L. Mitchell. Maternal and fetal medicine, addiction medicine. *Brooklyn, 718-604-6520. INT.*

Samuel Oberlander. *Bronx, 718-409-1650. MONTE/W; A, BC, C, HE, HN, NYL, O.*

Joseph A. Pennisi. *Queens, 718-461-2277. FLUSH; NYL, O, US.*

Robert C. Post. *Queens, 718-539-4483. NY QUEENS; A, BC, C, MH, O, P.*

Zev Rosenwaks. Reproductive endocrinology. *Manhattan, 746-1743. NY HOSP.*

Carolyn D. Runowicz. Gynecologic cancer. *Bronx, 718-405-8200. MONTE/W; C, NYL, US, O.*

Mark V. Sauer. Reproductive endocrinology. *Manhattan, 305-9175. C-P.*

Cecilia L. Schmidt-Sarosi. Reproductive endocrinology, infertility. *Manhattan, 263-7566. NYU; CH.*

Vicki L. Seltzer. *Queens, 718-470-7660. LIJ; O, US.*

Norma P. Verdiano. *Brooklyn, 718-382-6565. BRKDALE; O.*

OPHTHALMOLOGY

David H. Abramson. *Manhattan, 744-1700. NY HOSP; BC, C, HE, HIP, HN, MH, O, US, VY.*

Myles M. Behrens. Neuro-ophthalmology. *Manhattan, 305-5415. C-P; A, O.*

Ronald M. Burde. Neuro-ophthalmology. *Bronx, 718-920-6665. MONTE/M; C, HIP, NYL, O, P, US, VY.*

Ronald E. Carr. Medical retinal diseases. *Manhattan, 263-7360. NYU.*

Stanley Chang. Vitreo-retinal surgery. *Manhattan, 307-0777. C-P.*

D. Jackson Coleman. Vitreo-retinal surgery. *Manhattan, 746-5588. NY HOSP; NYL.*

Robert C. Della Rocca. Oculoplastic and orbital surgery. *Manhattan, 421-4505. NY EYE; BC, C, CH, HIP, NYL, O, US.*

Jack M. Dodick. Anterior-segment surgery—cataract and refractive. *Manhattan, 288-7638. MEET.*

Howard Eggers. Pediatric ophthalmology. *Manhattan, 305-5409. C-P.*

Harry Engel. *Bronx, 718-920-2020. MONTE/M; BC, C, HE, HIP, HN, MH, NYL, O, P, US.*

R. Linsy Farris. Corneal diseases and transplantation. *Manhattan, 305-5418. C-P; A, CH, O.*

Yale L. Fisher. Ultrasound. *Manhattan, 861-9797. MEET.*

Jay Fleischman. *Bronx, 718-920-2020. MONTE/M.*

Max Forbes. Glaucoma. *Manhattan, 927-1854. C-P; O.*

Alan H. Friedman. Ocular oncology, retinal diseases. *Manhattan, 794-2277. M-SIN; A, CH, O.*

Pamela Gallin. Pediatric ophthalmology. *Manhattan, 305-5407. C-P; A, O.*

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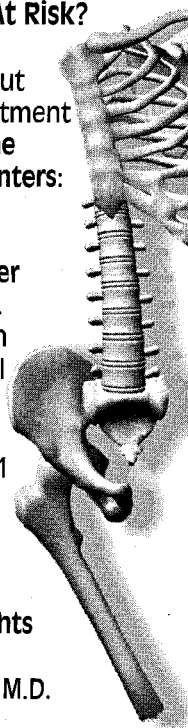
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Brooklyn Heights, NY 11201
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surgery. *Manhattan*, 879-6824. MEET;
A, BC, C, HE, HIP, HN, MH, O, P, VY.

Glenn W. Jelks. Oculoplastic and orbital
surgery. *Manhattan*, 988-3303. MEET.

Michael Kazim. Oculoplastic and orbital
surgery. *Manhattan*, 305-5477. C-P;
A, O.

Charles D. Kelman. Anterior-segment
surgery—cataract and refractive.
Manhattan, 736-9696. NY EYE; BC, HE,
HN, MAG, O, US.

Mark J. Kupersmith. Neuro-ophthalmology.
Manhattan, 263-7429. NYU; A, HIP,
NYL, O.

Francis A. L'Esperance Jr. Medical retinal
diseases. *Manhattan*, 305-2500. C-P; O.

Richard D. Lisman. Oculoplastic and
orbital surgery. *Manhattan*, 755-0699.
MEET; A, HIP, O, P, US.

Robert Lopez. Vitreo-retinal surgery.
Manhattan, 305-7665. C-P; A, MH, NYL,
O, US, VY.

Cynthia J. MacKay. Medical retinal dis-
eases. *Manhattan*, 772-6050. C-P; A,
BC, HE, HN, MH, O.

Richard J. Mackool. Anterior-segment
surgery—cataract and refractive, glauco-
ma, corneal diseases and transplanta-
tion. *Manhattan*, 479-9090. NY EYE; MH.

Sidney H. Mandelbaum. Corneal diseases
and transplantation. *Manhattan*, 650-
0400. MEET.

Norman B. Medow. Pediatric ophthalmolo-
gy. *Manhattan*, 628-0032. MEET; C, HIP,
O, US.

Joel S. Mindel. *Manhattan*, 241-8800.
M-SIN.

Kenneth G. Noble. Medical retinal diseases.
Manhattan, 683-2533. NYU; O.

Stephen A. Obstbaum. Anterior-segment
surgery—cataract and refractive.
Manhattan, 687-4106. LENOX; CH, HE,
HN, O, US.

Jeffrey G. Odell. Neuro-ophthalmology.
Manhattan, 305-5415. C-P; A, O.

Steven M. Podos. Glaucoma. *Manhattan*,
241-6752. M-SIN; A, O.

Edward L. Raab. Pediatric ophthalmology.
Manhattan, 369-0988. M-SIN; A, HIP, O.

Vincent S. Reppucci. Vitreo-retinal surgery.
Manhattan, 307-0777. SL-R; A, US.

Renée Richards. *Manhattan*, 532-1168.
MEET; MH, O, P.

Robert Ritch. Glaucoma. *Manhattan*, 477-
7540. NY EYE; A, C, HE, HIP, HN, MAN, O,
US, VY.

Hermann D. Schubert. Vitreo-retinal
surgery. *Manhattan*, 740-9000. C-P; A,
O, VY.

Thomas L. Slamovits. Neuro-ophthalmolo-
gy. *Bronx*, 718-920-5223. MONTE/M; BC,
C, HIP, HN, MH, NYL, O, P, US.



Michael L. Slavin. Neuro-ophthalmology, medical retinal diseases. *Queens, 718-470-7142. LIJ; O, US.*

Mark G. Speaker. Corneal diseases and transplantation. *Manhattan, 260-0600. NY EYE; A, C, HIP, MH, NYL, O, US.*

Stephen L. Trokel. Oculoplastic and orbital surgery. *Manhattan, 305-5477. C-P; A, O.*

Ira J. Udell. Corneal diseases and transplantation. *Queens, 718-470-7144. LIJ; BC, C, HE, HIP, HN, MH, NYL, O, US.*

Joseph B. Walsh. Retinal disease. *Manhattan, 979-4447. NY EYE; C, MH, NYL, O, P, US, VY.*

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Michael J. Weiss. Uveitis, retinal disease. *Manhattan, 305-9925. C-P; A, O.*

Arthur H. Wolintz. Neuro-ophthalmology. *Brooklyn, 718-854-7360. KNGSBRK; A, C, HIP, O, US.*

Lawrence A. Yannuzzi. Retinal diseases. *Manhattan, 861-9797. MEET.*

ORTHOPEDIC SURGERY

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Louis U. Bigliani. Reconstructive surgery. *Manhattan, 305-5564. C-P; A, CH, O.*

Oheneba Boachie. Spinal surgery. *Manhattan, 606-1948. HSS; BC, CH, MH.*

Stephen W. Burke. Pediatric orthopedic surgery. *Manhattan, 606-1180. HSS; A, MH, NYL.*

Edward V. Craig. Shoulder surgery. *Manhattan, 606-1966. HSS; A, MH, NYL.*

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Harold M. Dick. Pediatric orthopedic surgery, tumor surgery. *Manhattan, 305-5561. C-P; A, O, VY.*

Nas S. Effekhar. Reconstructive surgery. *Manhattan, 305-5368. C-P; A, BC, O.*

Thomas A. Einhorn. Hip surgery, knee surgery, osteoporosis. *Manhattan, 241-4049. M-SIN; A, C, O.*

Mark P. Figgie. *Manhattan, 606-1932. HSS; A, MH, NYL.*

Evan L. Flatow. Shoulder surgery. *Manhattan, 305-5599. C-P; A, O.*

Stanley L. Gordon. *Brooklyn, 718-270-2179. SUNY; A, E, O.*

Edward T. Habermann. *Bronx, 718-920-4961. MONTE/M; A, BC, C, HIP, MH, NYL, O, P, US.*

William G. Hamilton. Sports medicine, arthroscopy, foot and ankle surgery. *Manhattan, 765-2262. SL-R.*

John Handelsman. Pediatric orthopedic surgery. *Queens, 718-470-7023. LIJ; E, O, US.*

Jo A. Hannafin. Sports medicine, arthroscopy. *Manhattan, 606-1469. HSS; A, BC, HE, HN, MH, NYL.*

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JUST DON'T CALL THEM CLINICS

FACED WITH INCREASING numbers of managed-care patients, and embarrassed by the state of their Medicare-heavy outpatient facilities, New York City academic hospitals are finally following the rest of the country into ambulatory-care medicine. Several new centers established in the past two years are attempting to woo New Yorkers from their private Park Avenue physicians by offering efficient "one-stop" care in convenient locations with soothing mauve-and-gray décor. Anyone can go to them, and they accept most traditional insurance as well as a growing roster of HMOs.

Women's-health centers are the most visible subset of these new-to-New York outreach efforts. Women have often relied on their gynecologists for all medical advice, but these programs offer a new combination—gynecological services combined with internal medicine, so one checkup covers general health, reproductive, and even psychological issues.

WOMEN'S HEALTH CENTERS

Mount Sinai Women's Health Associates 5 East 98th Street, 241-8818. Mount Sinai's year-old center has the "whole-woman" approach to health care, offering a range of services and physicians in one location. Housed in a recently renovated building on 98th Street, the place has the feel of a small-scale private doctor's office, but gives patients easy access for consultations to both Mount Sinai's specialty-care providers and programs targeting osteoporosis and heart disease in women.

DOCTORS: 5, plus 2 nurse-practitioners, 2 counselors, 1 nutritionist

PATIENTS: 6,000–7,000

HMOs: A, O

Center for Women's Health at Columbia-Presbyterian/Eastside 16 East 60th Street, 326-8540. Opened eighteen months ago in the heart of midtown, Columbia-Presbyterian's center serves

working women from nearby offices. The facility offers preventive primary care plus mental health, menopause, OB-GYN, repetitive-stress injury, and breast-screening services. They've also got a half-day comprehensive physical evaluation called "A Day in Your Life" and frequent seminars and newsletters about topics ranging from nutrition to heart disease to smoking cessation.

DOCTORS: 11 (5 more will join this summer) including 2 gynecologists, plus 2 nutritionists

PATIENTS: 1,000

HMOs: A, BC, CH, O

DOCTORS: 4 internists

PATIENTS: 5,000

HMOs: A, BC, MAG, MH, NYL, O, US

NYU Medical Center's Women's Health Services and Wellness Center 550 First Avenue, 263-6363. NYU's women's center is an extension of the hospital's OB-GYN department, rather than being staffed by primary care specialists or internists, as at Mount Sinai and Columbia. Most patients are either between the ages of 45 and 65—due to the Wellness Center's aggressive menopause and osteoporosis programs—

or 15 and 25, due to an influx

3 internists, 2 endocrinologists, and 2 radiologists

PATIENTS: 20,500 visits annually

HMOs: CH, O

AMBULATORY-CARE CENTERS

Phillips Ambulatory Care Center 10 Union Square East, 844-8000. As the newest and the largest purveyor of ambulatory-care services, Beth Israel and its brand-new downtown Phillips facility may be health care's future. Designed to serve more than 100,000 patients, on many kinds of insurance or public aid, Phillips relies on new computer technology to track patients and call for consultations, but it emphasizes efficient, personal service with small-scale waiting rooms and an online reference library.

DOCTORS: 200

PATIENTS: 57,000 visits to date

HMOs: A, BC, C, HIP, MH, NYL, O, P, US

Mount Sinai Faculty Practice Associates 5 East 98th Street, 241-6228. This series of faculty-specialist offices (including the Women's Health Associates listed above) operates out of 11 floors of a pre-war brick building. Patients have a primary-care physician or internist but can consult any of 600 Mount Sinai specialists on referral or sign up with a cardiologist, for example, for ongoing heart care.

DOCTORS: 600

PATIENTS: 250,000 visits annually

HMOs: A, BC, C, O, US

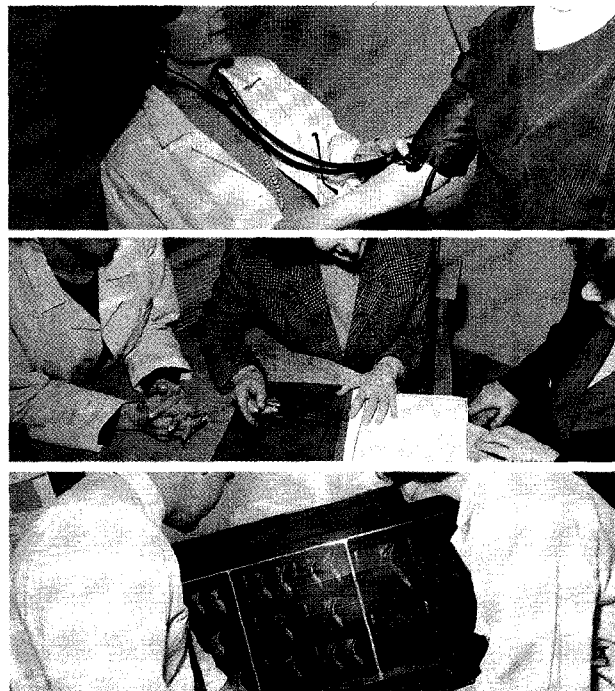
Cornell Internal Medicine Associates 505 East 70th Street, 746-2900. "In this practice there are people on the *Forbes* 400 list and people from up in Harlem," says Dr. Mark Callahan. At the Cornell clinic, faculty from the Cornell Medical College treat a large number of adult patients for internal problems from asthma to cancer, using a state-of-the-art records system to keep track of them all.

DOCTORS: 20

PATIENTS: 48,000 visits annually

HMOs: BC, C, MH, NYL, O, US

Alexandra Lange



ONE-STOP SHOPPING AT COLUMBIA-PRESBYTERIAN'S EIGHTEEN-MONTH-OLD CENTER FOR WOMEN'S HEALTH ON EAST 60TH STREET.

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"Our philosophy is that women need primary-care doctors to oversee their long-term and preventive care," says Dr. Orli Etingin. At this center, as at the others, patients are assigned one primary-care physician but have access to other doctors for areas such as menopause, endocrinology, and infectious diseases.

of new patients, many of whom are NYU students. An expanded in vitro-fertilization department and a breast center will probably attract more women of childbearing age. In July, NYU will add eating-disorder, nutrition, and endocrinology divisions, all coordinated with therapy at NYU's twenty co-op health clubs around the city.

DOCTORS: 6 gynecologists,

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Robert N. Hotchkiss. Reconstructive surgery. *Manhattan, 606-1964.* HSS; A, NYL.

Allan E. Inglis. Reconstructive surgery. *Manhattan, 410-2379.* BIN; BC.

John N. Insall. Reconstructive surgery. *Manhattan, 472-5975.* BIN; A, BC, C, MH, NYL, O, P, US.

Richard S. Laskin. Reconstructive surgery. *Manhattan, 606-1041.* HSS; A, MH, NYL.

Jeffrey Minkoff. Sports medicine, arthroscopy. *Manhattan, 319-6500.* NYU; CH, MAG, O.

Barton Nisonson. Sports medicine, arthroscopy. *Manhattan, 570-9120.* LENOX; CH.

Patrick F. O'Leary. Spinal surgery. *Manhattan, 249-8100.* LENOX; A, NYL.

Chitranjan S. Ranawat. Reconstructive surgery. *Manhattan, 434-4700.* LENOX; BC, C, HN, MAG, US.

David P. Roye Jr. Pediatric orthopedic surgery, spinal surgery. *Manhattan, 305-5475.* C-P; A, MH, O.

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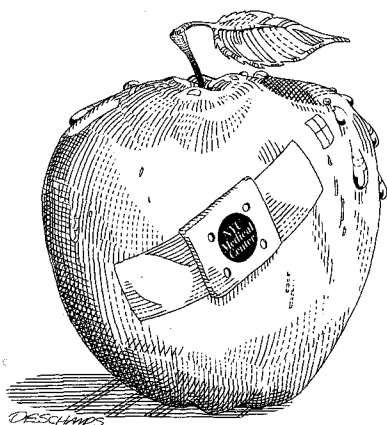
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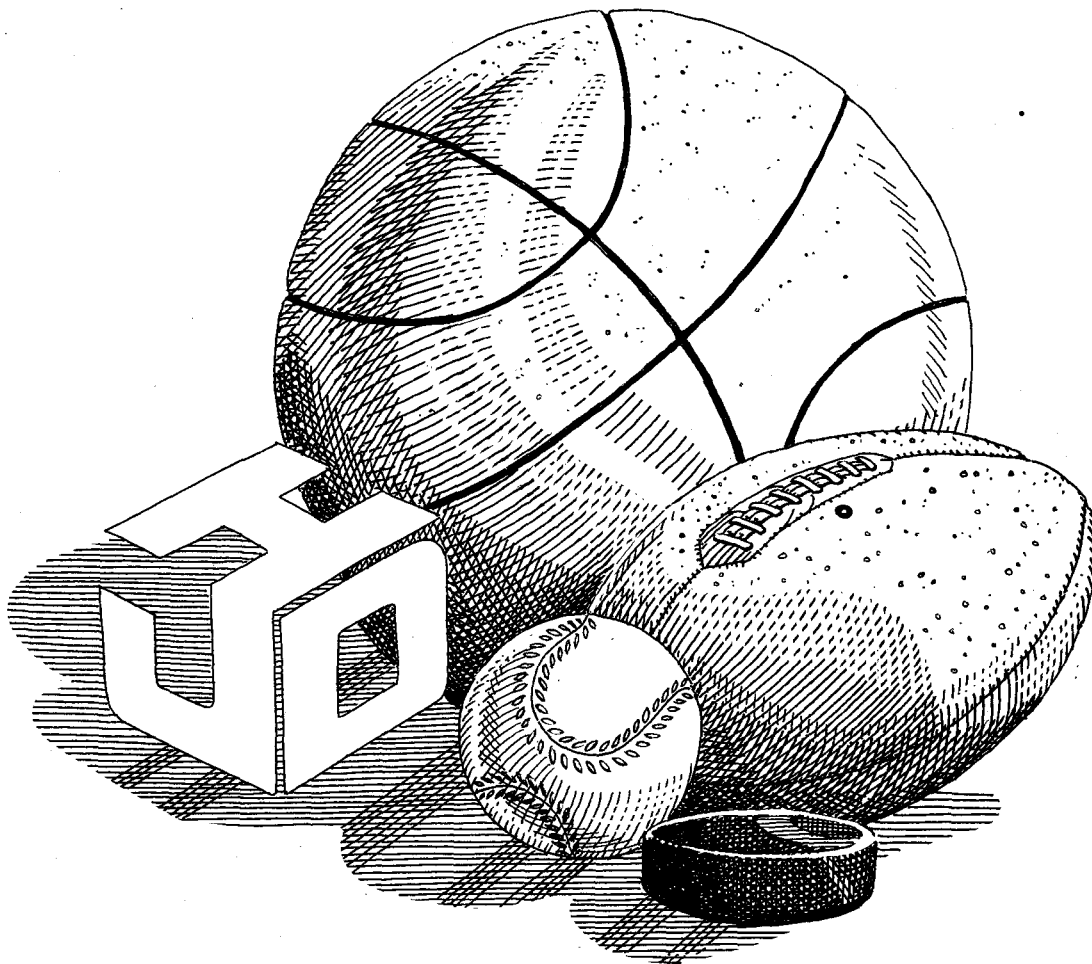
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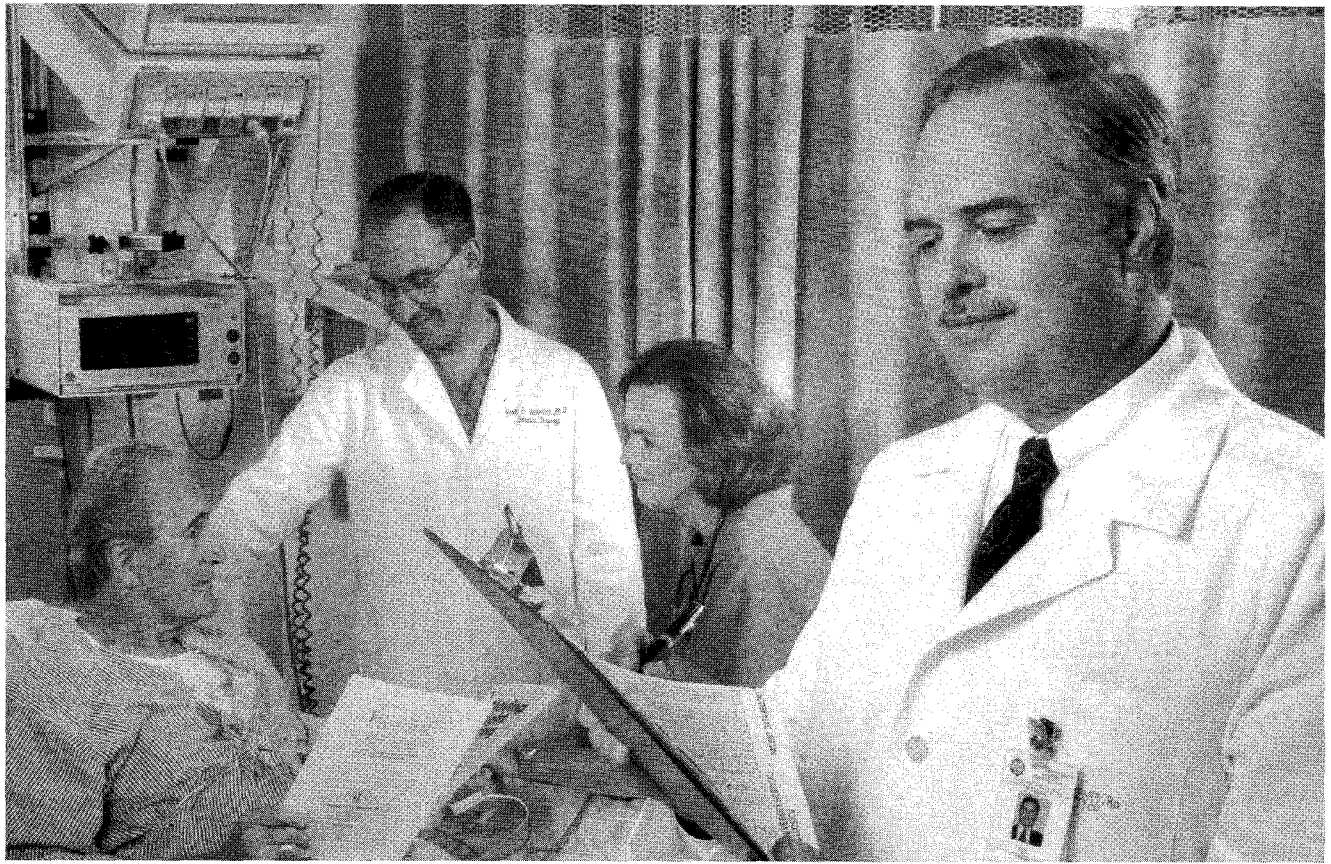
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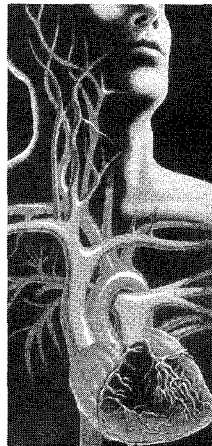
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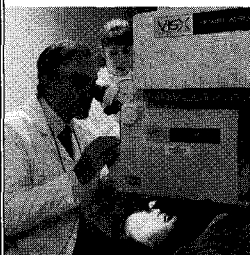


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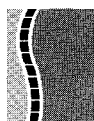
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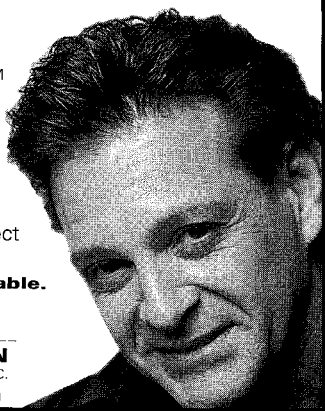
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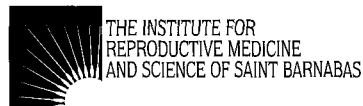
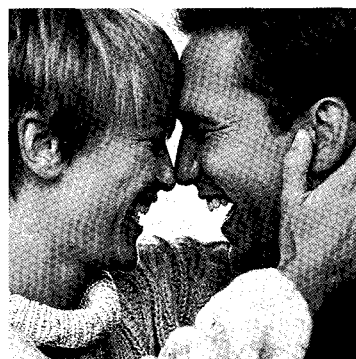
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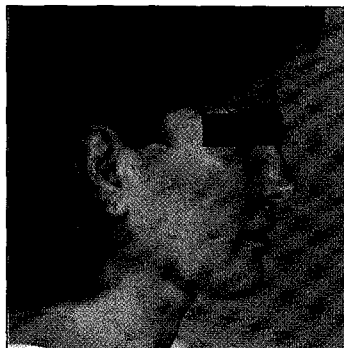
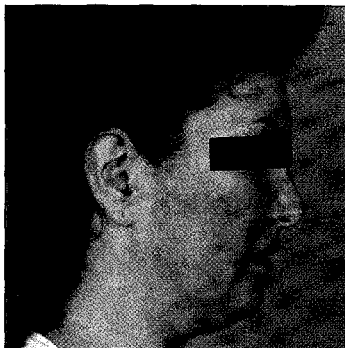
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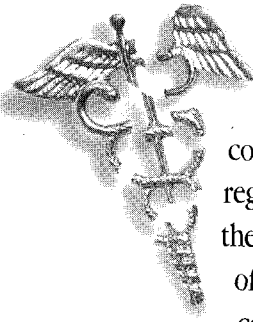
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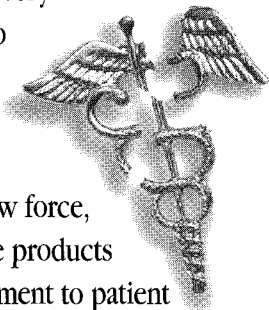
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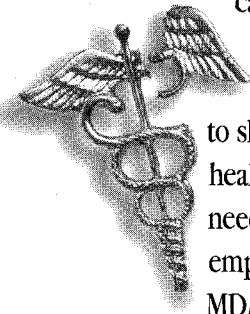
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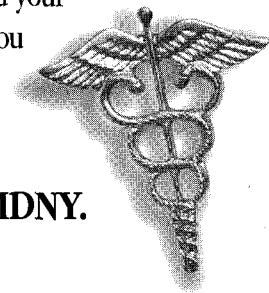


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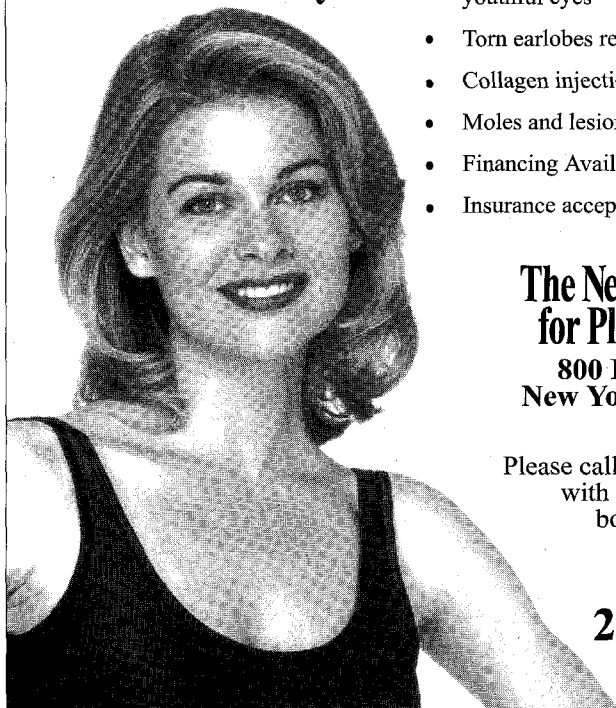
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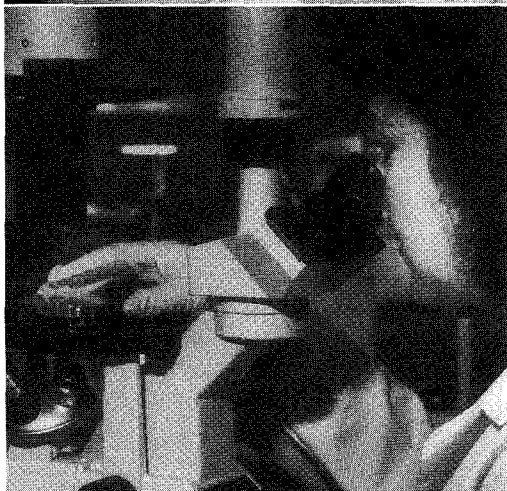
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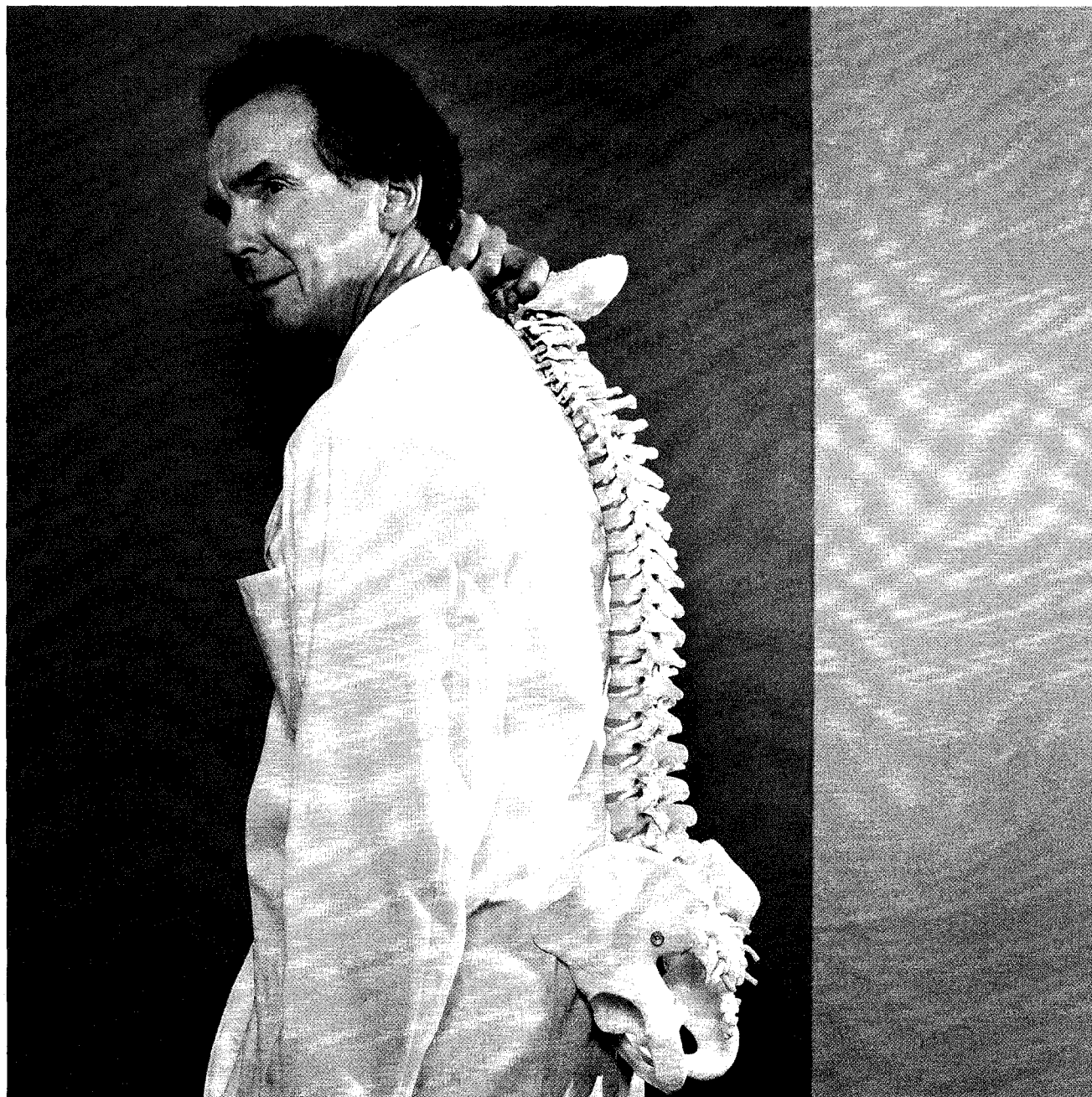
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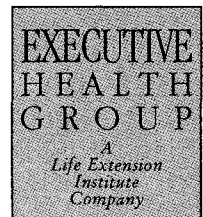
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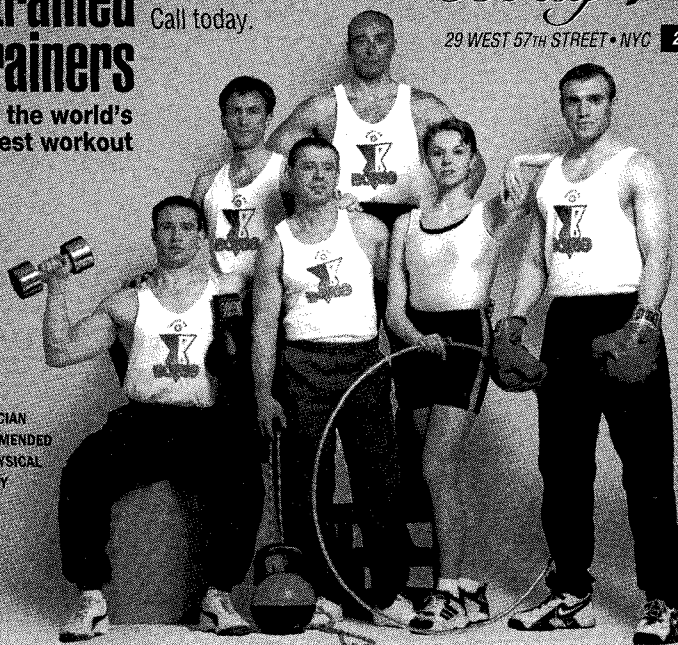
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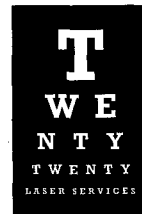
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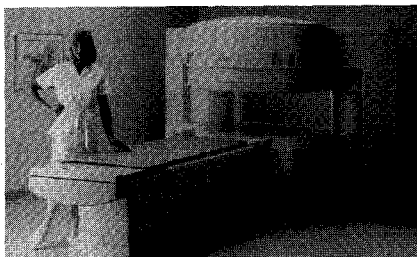
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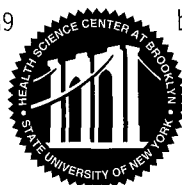
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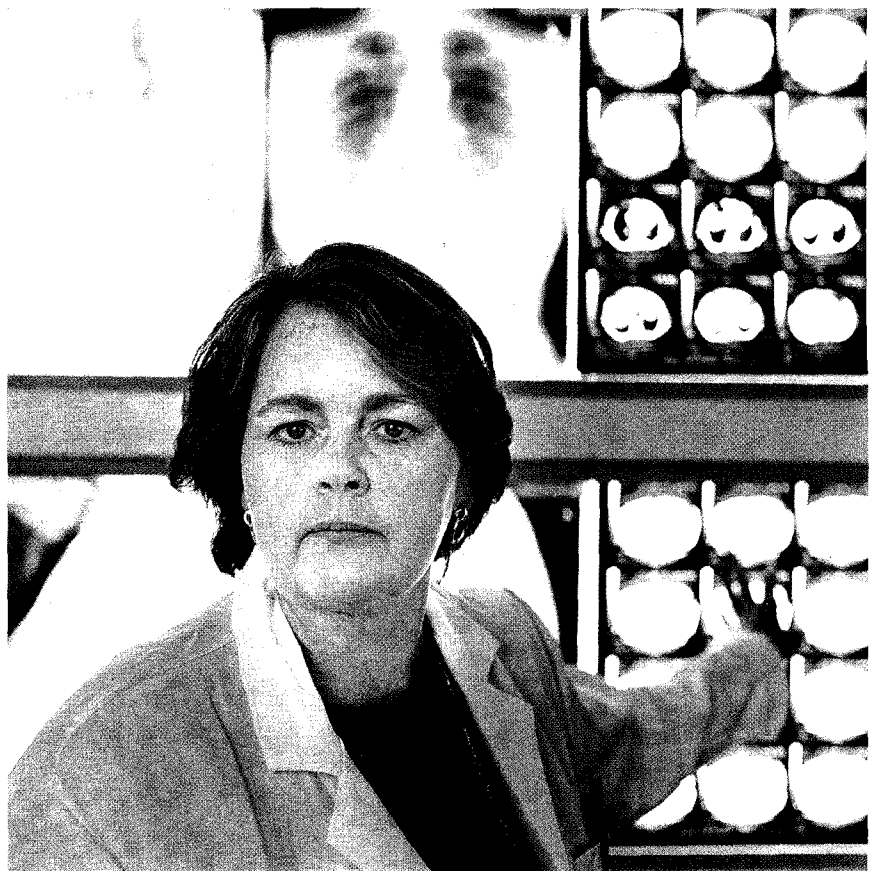
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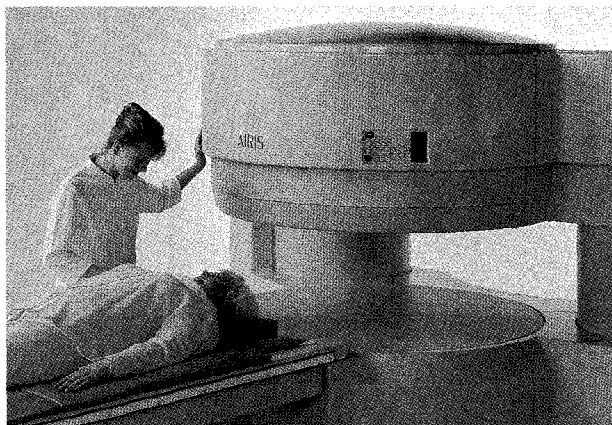
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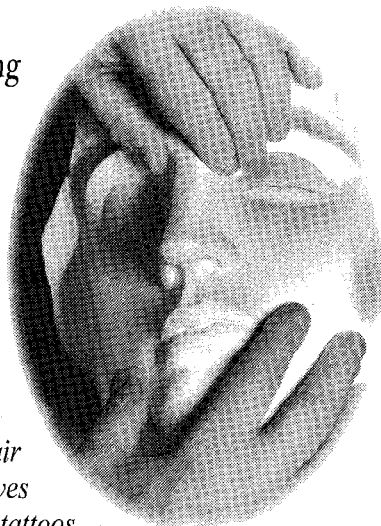
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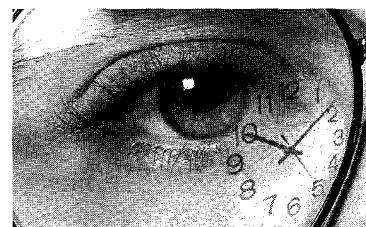
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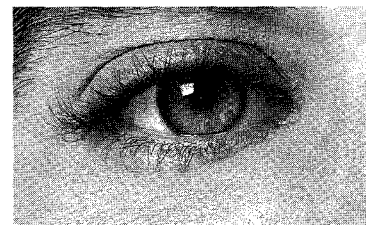
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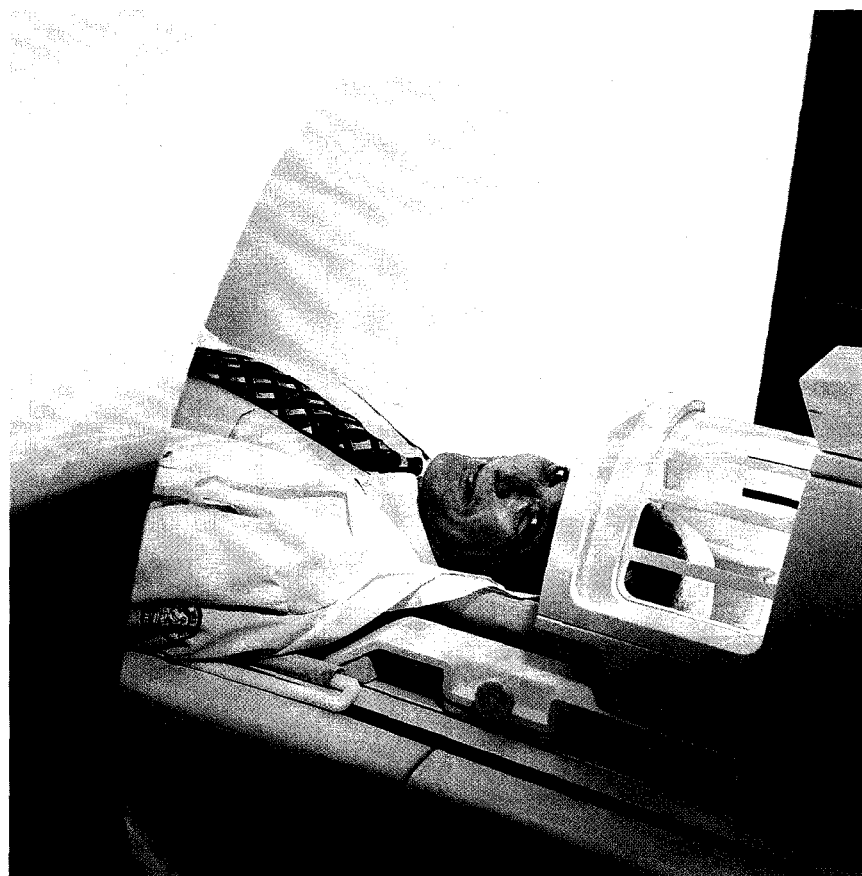
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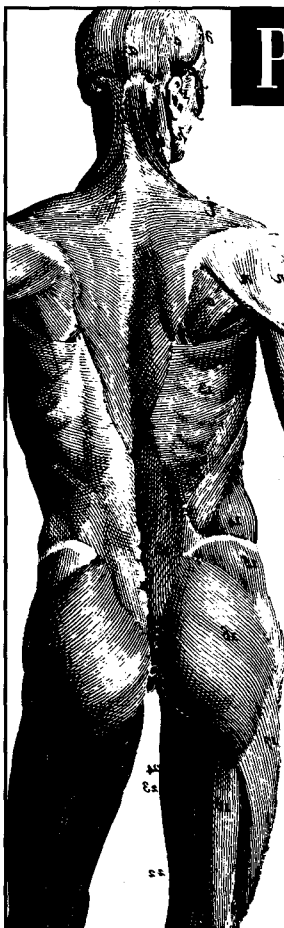
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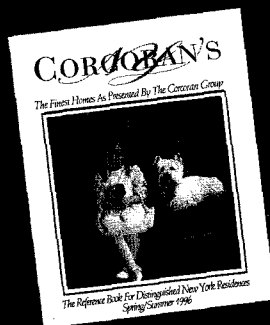
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Robert M. Moldwin. Urological infections. *Queens*, 718-470-7223. LIJ; O, US.

Harris M. Nagler. Male infertility, vasectomy reversal, impotence. *Manhattan*, 844-8900. BIMC; BC, HE, HN, MH.

Carl A. Olsson. Urologic oncology. *Manhattan*, 305-0100. C-P.

Roberto E. Reid. *Bronx*, 718-904-0222. C-P; BC, HN, MAG, MH, NYL, O, US.

Myron S. Roberts. Urologic oncology. *Manhattan*, 305-5336. C-P; A, O.

Ihor S. Sawczuk. Urologic oncology, kidney cancer, geriatric urology. *Manhattan*, 305-0103. C-P; HE, HN, MH, NYL, O.

Ridwan Shabsigh. Impotence. *Manhattan*, 305-0123. C-P; O.

Arthur D. Smith. Endo-urology. *Queens*, 718-470-7220. LIJ; HIP, O, US.

R. Ernest Sosa. Endo-urology. *Manhattan*, 746-5362. NY HOSP; A, BC, HE, HN, MH, NYL, O, US.

E. Darracott Vaughan Jr. Renal hypertension, urologic oncology. *Manhattan*, 746-5480. NY HOSP; A, MH, NYL, O, US.

Gilbert J. Wise. Urologic infection, urologic tumors. *Brooklyn*, 718-438-3475. MAI; BC, C, HE, HN, NYL, O, US.

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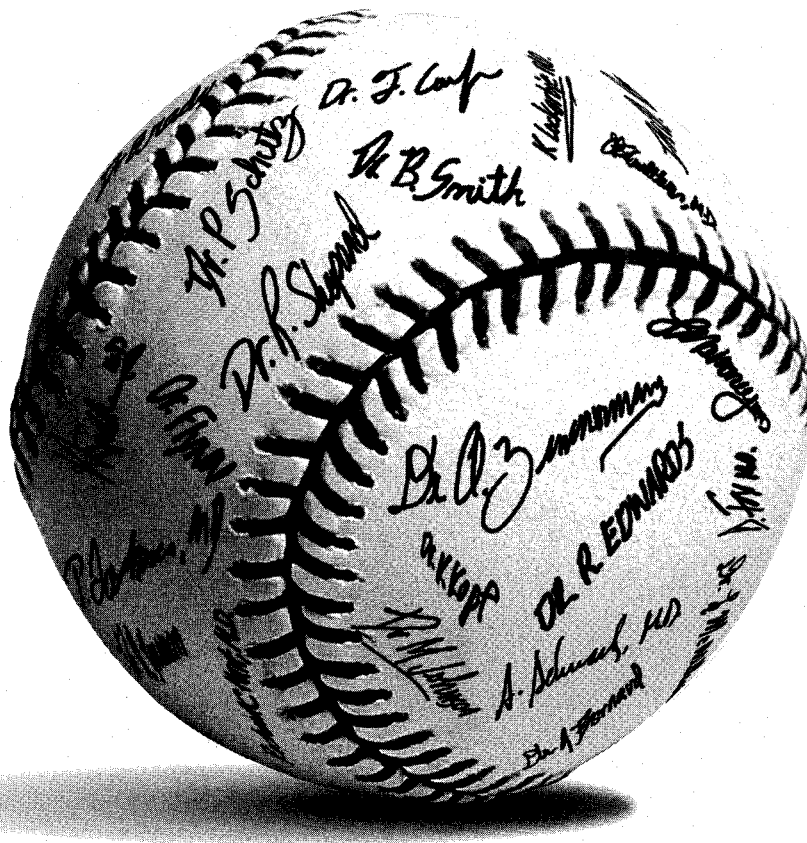
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100 TOP PRIMARY CARE DOCTORS

SPECIALIZATION HAS LONG BEEN A DISTINGUISHING TRAIT OF New York's medical community. As patients with particular ailments continue to travel here from all over the world, the most specialized treatment has tended to become synonymous with the best. In the past few years, however, a pro-generalist movement has been growing. Managed-care companies have taken up the banner of primary-care medicine, with the idea that one doctor keeping track of your health and giving you regular, preventive checkups should, ideally, help fend off or minimize

certain conditions so that you don't have to go to an expensive specialist (or hospital) ten years hence. (Primary-care doctors are also responsible for referring you to more specialized hands should you need them sooner than that.)

The following list of 100 of the best primary-care doctors was prepared by Castle Connolly Medical, Ltd., the publishers of *How to Find the Best Doctors: New York Metro Area*. Castle Connolly sent out nomination forms to 13,000 board-certified local doctors and 2,600 nurses asking them to recommend physicians that they would send their family members to. In the meantime, Castle Connolly also talked to more than 600 hospital chief and department administrators to get their votes as well.

The doctors on this list made the cut from 7,000 nominations to 3,166 finalists and were identified and identify themselves as predominantly primary-care givers within four separate cate-

gories of primary care: internal medicine, obstetrics and gynecology, pediatrics, and family practice. (Family practice, a distinct specialty of which there are few practitioners in New York City, includes the medical care of both male and female adults and children. Although in today's medicine every doctor must pick a specialty, family practitioners, which are more numerous in rural areas, are the closest thing to the old-style family doctor.)

Since most people see doctors near where they live, a particular effort was made to identify primary-care doctors beyond the midsection of Manhattan, in as many city neighborhoods as possible.

This list of primary-care doctors is adapted from *How to Find the Best Doctors: New York Metro Area*, which will be published in June by Castle Connolly Medical, Ltd., and will be available in bookstores for \$22.95 or by calling 800-399-DOCS.

FAMILY PRACTICE

- Joseph Caruana.** *Brooklyn*, 718-234-0826. VMH; A, BC.
Evelyn Cordero-Malik. *Bronx*, 718-792-3117. OUR; O, MH, NYL.
Maria DeBlasio. *Bronx*, 718-295-3898. OUR; BC, CH.
Brian Delaney. *Bronx*, 718-364-6199. ST BARN; C, CH, O.
Lauretta Grzegorzcyk. *Staten Island*, 718-876-5565. ST VIN SI; CH.
David Holden. *Brooklyn*, 718-522-1099. LIC; NYL, O, US.
John Hong. *Queens*, 718-558-7195. MARY; C, CH, O, US, VY.
Marianne La Barbera. *Staten Island*, 718-273-7644. ST VIN SI; A, BC, CH, MAG, O, P, US.
Albert Levy. *Manhattan*, 288-7193. BIN; A, BC, C, HIP, MH, NYL, O, US.
Glenn Muraca. *Queens*, 718-271-2020. PARK; C, CH, NYL, O, P, US.
Norman Scott. *Brooklyn*, 718-498-3103. BRKDALE; P.
Steven Tamarin. *Manhattan*, 496-2291. SL-R; A, CH, O, P.

INTERNAL MEDICINE

- F. J. Albertini.** *Queens*, 718-268-1750. PARK; C, O, US.
Anna Asuncion. *Bronx*, 718-960-3800. ST BARN; C, CH, O.
David Baldwin. *Manhattan*, 737-8989. NYU; CH, O.
Matthew Berger.* *Bronx*, 718-405-8305. MONTE/W; BC, HN, NYL, US.
Michael Cohen. *Manhattan*, 305-5440. C-P; O.
Barry Cohen. *Brooklyn*, 718-934-1222. NY COM; MH, O.
Harrison Donnelly. *Queens*, 718-558-6255. ST JOE.
Antonio Fojas. *Bronx*, 718-920-9889. OUR; O.
Jeffrey Friedman. *Manhattan*, 726-7440. NYU; A, CH, MH, O.
Paul Gazzara. *Staten Island*, 718-966-3700. SIU; BC, HN, O.
Lydia Gorski. *Queens*, 718-558-2071. MARY; A, MH, O.
Anthony Grieco.* *Manhattan*, 263-7272. NYU; O.
Ramesh Gulrajani. *Brooklyn*, 718-250-6100. BRKLYN; A, MH, NYL, O, US.
Allen Hauptman. *Manhattan*, 726-7494. NYU; CH, O.
Judith Hendricks. *Staten Island*, 718-667-5400. SIU; A, NYL, O.
Laurie Jacobs. *Bronx*, 718-920-6721. MONTE/W; O.
Stephan Kamholz.* *Brooklyn*, 718-270-2030. KINGS.
David L. Kaufman. *Manhattan*, 620-0144. ST VIN; A, BC, O, P.
Marianne Legato. *Manhattan*, 737-5663. C-P.
Pauline Leong. *Queens*, 718-334-2490. ELM; NYL.
Michael Liguori. *Manhattan*, 645-8500. ST VIN; BC, O.
Susan Massad. *Brooklyn*, 718-780-4667. LIC; O, US.
Tom McGinn. *Bronx*, 718-920-7481.

*Also on the list prepared by Woodward/White.



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"In this business, when you stand still, you fall behind, so we have decided to move ahead!"

With that statement, co-owners Bobby Ochs and Patrick Swayze of the eight-year-old Mulholland Drive Cafe, 1059 Third Avenue at 62nd Street, one of the top 100 highest grossing restaurants in the nation, today announced a new chef and "a new upgraded menu with eye-appeal at our same old moderate prices".

The new Chef is Ken Falk, who prior to joining Mulholland Drive Cafe last week was Chef and Co-Owner of the vastly successful multi-star Tribeca Restaurant & Bar in Beverly Hills. Falk decided to close that restaurant after an eight-year run to "return to my roots - the New York area where my wife and I can raise our young children in familiar surroundings with a good school district".

Chef Falk has added to the menu his own flair and specialties, among them

**Bobby Ochs & Patrick Swayze
hire new Multi-star Chef
and upgrade menu at their
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but stress "moderate prices"
remain.**

sautéed shrimp cakes, Chilean sea bass, grilled shrimp and roasted halibut. "I call my dishes 'American eclectic' - American-style food with a little flair," says Falk.

"What amazes me about Ken Falk," says Co-Owner and Host Bobby Ochs, "is the tremendous eye-appeal he has brought to the dishes. It just makes you want to eat everything - including the plate itself."

"Our prices remain moderate," stressed Ochs, "although we have upgraded the quality of our food tremendously." Everything else remains the same including the super-bargain \$10.95 Sunday Brunch."

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Daniel Ricciardi. Brooklyn, 718-834-0070. NY METH; A, O, P.

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Herschel Skarloff. Manhattan, 289-6500. M-SIN.

Anthony Sossi. Queens, 718-558-7150. MARY.

Peter Stathopoulos. Staten Island, 718-720-6300. ST VIN SI; CH, O.

Joseph Tenenbaum. Manhattan, 305-5288. C-P.

Steven Walerstein. Queens, 718-470-4461. LIJ; O.

Gerald Weintraub. Manhattan, 348-4741. SL-R; A, BC, CH, O, P.

Peter Zeale. Manhattan, 647-6430. ST VIN; A, BC, O, P.

OBSTETRICS/GYNECOLOGY

Hugh Barber. Manhattan, 734-6555. LENOX.

John Boyce.* Brooklyn, 718-270-2081. KINGS; BC, US.

Michael Cabbad. Brooklyn, 718-250-8302. BRKLYN; A, CH, MH, NYL, O, US.

Richard Calame. Brooklyn, 718-240-5977. BRKDALE; O.

Millicent Comrie. Brooklyn, 718-852-9180. LIC; A, BC.

Terri Edersheim. Manhattan, 472-5340. NY HOSP.

Maria Finley. Queens, 718-961-1891. NY QUEENS; A, MH, NYL, O.

Adiel Fleischer. Queens, 718-470-7636. LIJ; O.

Spiro Gallousis. Brooklyn, 718-852-5810. LIC; A, NYL, O, P.

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Helen Greco. Queens, 718-470-7690. LIJ; O, US.

Amos Grunebaum. Manhattan, 523-7750. SL-R; BC, CH, NYL, O, US.

David Herzog. Staten Island, 718-987-7979. SIU; A, C, MH, NYL, O, P, US.

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FLUSH; O.
Vincent Pillari. Staten Island, 718-876-
4293. ST VIN SI; CH, HIP, HN, P.
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Jerome Seller. Queens, 718-539-4483. NY
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LIC; O, P.

PEDIATRICS

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BIMC.
Kenneth Bromberg.* Brooklyn, 718-245-
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Alicja Duchnowska. Staten Island, 718-984-
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MARY; BC, C, HN, MH, O.
Philip Dubin. Queens, 718-322-7425. LIJ; A,
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David R. Fernandes. Brooklyn, 718-238-
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NY METH; A, MH, O.
Welton M. Gersony.* Manhattan, 305-8509.
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Leslie Hayes-McKenzie. Brooklyn, 718-250-
6911. BRKLYN; US, O.
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ON A MORNING FILLED WITH DIFFICULT MOMENTS, Debbie knew the toughest one would be letting her son go. She knew she couldn't watch the anesthesiologist put 6-year-old Jeffrey to sleep—again. She had been through this once before, nearly two years ago, the first time Jeffrey had been operated on for a brain tumor. It had been a wrenching moment of separation, the final surrender of control over her child. “I stayed with him in the operating room until he was asleep,” the 31-year-old special-ed teacher says. “It’s so tough, so hard. As a parent you desperately want to protect your children, to take care of them. But here I was, completely helpless,” she says. “Jeffrey’s very trusting. And to see him take the mask and place it over his face without hesitating, just as he was asked to do, and then to know what’s going to happen next . . .”

That first time was in June 1994, at Strong Memorial, a hospital near their home in a suburb outside Rochester. Jeffrey’s tumor was diagnosed after extensive tests were run to find a cause for his sudden, severe bouts of morning vomiting. The surgery was apparently successful—it is always difficult to know with complete certainty whether 100 percent of a brain tumor has been removed—and Jeffrey had remained disease-free for a year and a half. However, when an MRI revealed a small, but growing, tumor earlier this year, Debbie decided to do some research. Though she and her husband, Gary, had been pleased with the doctor who per-

formed the first surgery, this time they wanted a pediatric neurosurgeon, someone who diagnosed and operated on kids every day. They wanted not only someone familiar with Jeffrey’s tumor but someone who would understand what they were going through as a family. Debbie turned to her computer and went online to search for information. She questioned parents of children with similar illnesses; she talked to members of support groups. Over and over, she came up with the same name: Fred Epstein, founding head of pediatric neurosurgery at the New York University Medical Center in Manhattan.

Epstein’s reputation is the result of more than just his celebrated surgical skills. While he is one of the best pediatric neurosurgeons—perhaps the best—in the country, he has managed to hold onto his humanity. He gives families his home phone number. He goes to the weddings, bar mitzvahs, and communions of his patients. When necessary, he also goes to the funerals. In his office there are no cold, hard examining tables, no white coats, and no wall of diplomas and certifications, just pictures of his wife and five kids. “I think everyone knows I went to med school,” he says, slightly disheveled in his navy blazer, gray trousers, and blood-red cowboy boots. The boots aside, his only concession to the arrogant-surgeon persona was his old yellow Ferrari—the license plate read PED-NSI.

And so it was, that at 6:45 on an improbably bright and hopeful spring morning a few weeks ago, Debbie and Gary were in Jeffrey’s ninth-floor room at NYU’s Tisch Hospital on 32nd Street, waiting for him to go into surgery with Fred Epstein. Debbie was nervous, but she squeezed Jef-

THE MAESTRO DR. EPSTEIN DURING SURGERY LAST MONTH TO REMOVE A TUMOR FROM THE BRAIN STEM OF A 4-YEAR-OLD BOY.

PHOTOGRAPHED BY MAX AGUILERA-HELLWEG

frey's hand reassuringly. She walked alongside the gurney as they wheeled Jeffrey to the elevator to take him down to the sixth-floor operating room. She gently stroked his hair, let her fingers run lightly over his cheeks, and confidently told him everything was going to be all right.

But when they reached the OR, Debbie bent over, closed her eyes tight, and kissed Jeffrey's forehead. Then she watched as her son and her husband disappeared behind the heavy swinging doors of Operating Room 18. When Gary came out alone a few minutes later, he was teary-eyed but composed. As Jeffrey dropped off quickly into a deep, halothane-induced sleep, Debbie and Gary slowly escorted their son Tommy—Jeffrey's identical twin—to the hospital cafeteria. While they had coffee and tried with only limited success to distract themselves, Epstein's surgical team was methodically preparing the room and the young patient for an assault on the tumor.

With Jeffrey now completely out and moved onto the operating table, the anesthesiologist inserted an endotracheal tube in his throat to control his breathing for the next six hours. He used some tape around Jeffrey's mouth to keep the tube in place and connected the other end to a respirator. Two intravenous tubes were placed in his arm, the wider one to be used in case Jeffrey needed infusions of blood during the surgery. An arterial line was connected to monitor his blood pressure continuously, and a finger cuff was slipped on his right thumb to track his blood-oxygen levels. To drain urine during the surgery and to monitor the flow, a Foley catheter was inserted. Then his eyes—the eyes that Jeffrey's grandmother likes to say have the longest lashes she's ever seen—were taped shut, to prevent them from drying out.

The chilly, brightly lit room, which seemed to have a distinct bluish cast, was packed with the high-tech tools and gadgets of modern surgery. There were lasers, drills, ultrasound equipment, electric coagulating tools, and a large cluster of anesthesiology monitors. There was also the ultrasonic dissecting system, a penlike implement whose tip vibrates at 26,000 times a second. It can literally liquefy and then suck out a tumor. In the far corner, away from the doors, sat the hulking \$500,000 robotically operated microscope, a seven-foot-high crane-like machine that would be rolled on its casters into position over Jeffrey when Epstein was ready to go to work.

Hanging from the ceiling at opposite ends of the room were two large color television monitors which would display exactly what the surgeon saw through the microscope. The cramped room was clearly designed during simpler times. It was difficult to take a step without bumping into some kind of machine or tripping over the power cords that snaked around the floor. The overhead instrument table was neatly lined with retractors, forceps, scissors, knives, nerve hooks, irrigators, dissectors. Every instrument had a long handle to enable the surgeon, looking through the microscope, to do the most excruciatingly fine work without his hands' blocking his field of vision.

The last and perhaps most critical of the tubes and cords plugged into Jeffrey's body were those connected by Dr. Vedran Deletis, a Croatian neurophysiologist and nervous-system specialist. He worked deliberately, placing electrodes on Jeffrey's scalp, face, tongue, larynx, and quadriceps. Deletis's role was especially critical. His ten-second updates during the most delicate part of the operation would help guide Epstein's hands.

Jeffrey's tumor was in his brain stem, which controls such functions as heart rate, swallowing, and facial movement. There

are no backups for these systems, and it is unclear exactly where in the brain-stem tissue the controls are located. Up until very recently, even the most experienced surgeons would not operate on brain-stem tumors because of the potential to harm or even kill a patient. By sending and receiving electrical impulses to and from very specific, minute areas of the brain stem where Epstein wants to venture, Deletis can tell whether the surgeon is in what's referred to as a silent area of the brain—a place where he will do no damage. This system has enabled Epstein to be especially aggressive in his efforts to remove as much of a tumor as possible. He works in parts of the brain that other surgeons wouldn't dream of touching, and he operates on patients other surgeons would turn away.

"You come out of a successful surgery and people go, 'Wow, golden hands. You're brilliant,'" the lanky, stoop-shouldered Epstein says ingenuously. "But you know what? It's not so brilliant. This is not exactly rocket science"—the joke is apparently unintentional. "It's a matter of having the right people and the right systems in place. They make me look good. I admit, however, it's still nice to go to a cocktail party and say you're a neurosurgeon."

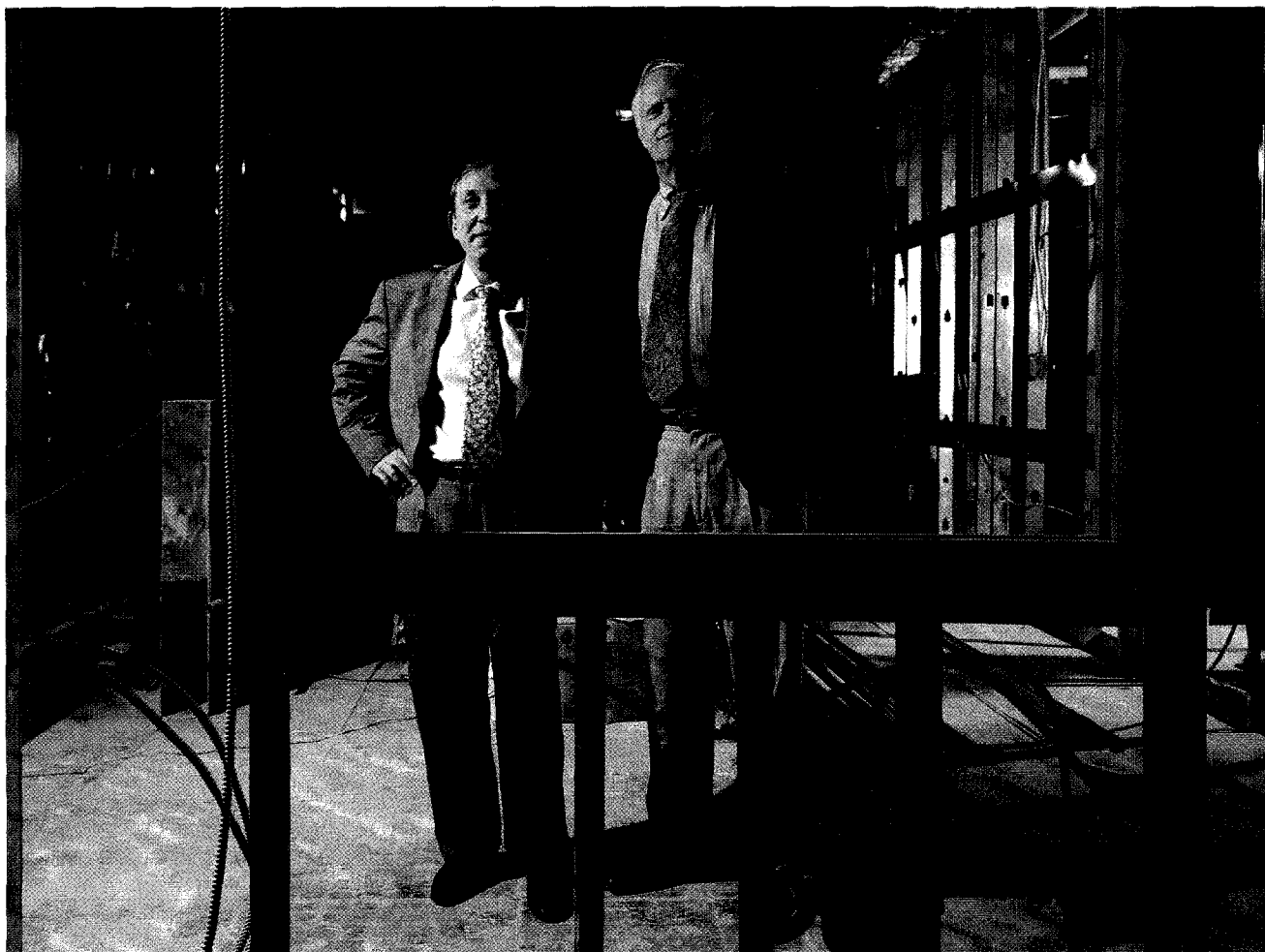
FOR YEARS, EPSTEIN HARBORED A FANTASY. He wanted to practice medicine in an environment that was more in sync with his personality and approach to patient care. He was unhappy with the sterile and generally unpleasant atmosphere of the conventional hospital. Not only did it look bad and smell strange; it was governed by a set of inflexible rules that often seemed designed to make an already difficult experience for patients and their families even

more excruciating. Epstein thought the hospital could look and feel more residential. He believed that restricting visiting hours—especially for sick children—was a terrible policy. He wanted parents to be able to stay overnight comfortably in their child's room. He shuddered every time he walked into an intensive-care unit and saw a family suffering in public with a dying child simply because the unit was not set up to provide privacy. And when he operated on a child, which was the worst six or eight hours of a parent's life, he thought someone should get word to the family every half-hour or hour.

Periodic discussions with the administration at the NYU Medical Center about changing the environment weren't fruitful. NYU, which occupies a large hunk of turf on First Avenue below 34th Street, is one of the country's premier teaching hospitals, but it is, according to the doctors, a large, conservative institution and has been slow to recognize the growing power of the HMOs. As a result, it has failed to forge alliances aggressively with HMOs and managed-care companies—which, of course, has only made Epstein's life more difficult. "My struggles with HMOs are unbelievable," Epstein says, echoing a complaint of many doctors. "The No. 1 problem is to get permission when someone wants to come to me and the HMO initially says no. When I'm going over a case with them [HMOs], I consider it a home run if I get a nurse and not a clerk on the phone. But the worst is when you get a doctor. What kind of doctor screens for HMOs? I've had many cases where an HMO ultimately turned down a patient's request to have me do the surgery instead of a less experienced local doctor, and I have to say often these outcomes are not good."

About two years ago, Epstein had dinner at Shun Lee Palace with his friend and colleague Dr. Alejandro Berenstein, one of the country's leading interventional neuroradiologists. He treats

**"HOW OFTEN
DO YOU GET
TO LITERALLY
MAKE A NEW
WORLD?"**



NOT ROCKET SCIENCE DRS. BERENSTEIN (LEFT) AND EPSTEIN ON A YET-TO-BE-COMPLETED FLOOR OF THE BETH ISRAEL WING ACROSS FROM GRACIE MANSION DEVOTED EXCLUSIVELY TO THE NEUROSCIENCES. THE CENTER WILL BE STATE-OF-THE-ART BUT ALSO FAMILY-FRIENDLY.

aneurysms, blood clots, vascular tumors, severe birthmarks, strokes, and vascular malformations from the inside—through the circulatory system. He can, say, remove a blood clot in the brain by inserting a tube into the groin and navigating up through the vascular system, guided by live X rays, rather than resorting to the far more invasive procedure of opening the head from the outside.

Epstein has been at NYU for 30 years, and Berenstein, who's 47 years old, is coming up on 20. Both have extraordinarily successful practices from which they earn incomes approaching a million dollars a year. Both publish, both lecture, and both have broken new ground in their respective specialties. "We discussed our concerns about the new era and the fact that if we didn't adjust we'd be left behind," says Berenstein, a short, feisty Mexican-born Jew with sandy hair and a good smile. "We also talked about things at NYU not moving at the pace they should." The men agreed it was time to do something. They continued to meet and kick around ideas. At one point, they looked into buying or leasing a hospital themselves, but quickly decided that was an impractical option.

Throughout these discussions, Berenstein was engaged in a running flirtation with the Beth Israel Medical Center, less than a mile down First Avenue, at 16th Street. Fierce competition among hospitals during the past decade to remain profitable—and, in some cases, just to remain open—has forced these institutions to change radically the way they do business. It has meant that doctors with widely recognized reputations and sub-

stantial referral bases—doctors like Epstein and Berenstein—have become even more eagerly sought-after commodities. Though most people in the medical Establishment are loath to admit it, a kind of doctor star system has developed that can, at its higher levels, rival the fruits of free agency in sports.

Beth Israel wanted Berenstein, but it hadn't quite figured out how to get him. This desire intensified when the wife of Beth Israel president Robert Newman developed a hole in a blood vessel. Berenstein was able to treat her—using a new technique not offered at Beth Israel—without having to surgically open her chest. "It knocked my socks off," Newman says of the treatment. "And I wanted to find a way to get that resource at B.I."

Finally, Berenstein and Epstein came up with what they believed could be a solution to their problems: Why not create a separate institute devoted to the neurosciences? A place where they could provide cutting-edge treatment and technology but also, somewhat counterintuitively, create a warmer, patient-friendly environment as well. "First I gave this proposal to NYU, and things didn't move at all. Then I presented it to [Beth Israel's] Bob Newman," Berenstein says, his blue eyes sparkling. "I said to him, 'What if I could put together a package of the best doctors in New York to create a neurological center of excellence?' I didn't give him any names. But he held up a piece of paper and asked, 'Are these the names?' They grasped the concept right away. Then they did their homework with their planning and finance people and came back and told us it was doable."

So Beth Israel successfully recruited and signed Epstein and Berenstein—who will in turn hire other doctors—with the offer of their own \$15 million neuroscience institute, to be housed on five floors of Beth Israel North, the old Doctor's Hospital, across the street from Gracie Mansion. (A formal announcement to introduce the Institute for Neurology and Neurosurgery will be made this week.) The hospital gains an extraordinary package of services to sell to patients and to the increasingly powerful and persnickety HMOs. It also gains prestige, a critical asset in the competitive health care market. "Though Beth Israel is certainly well respected," says Epstein bluntly, "it's not on an equal footing with NYU, Cornell, and Columbia. This gives them a certain instant critical mass, and there will undoubtedly be a spillover effect on its other specialties."

The two doctors get a measure of relief from the pressures of the business side of medicine. At NYU, their arrangement was what's known as fee for service—they earn what they bring in after paying expenses. In Epstein's case, these expenses include fourteen staff salaries and \$250,000 a year in malpractice-insurance premiums. At Beth Israel, the two doctors will be salaried employees of the hospital. Though they say they will actually earn *less* money, there are other considerations. "I've got everything I want materialistically," says Epstein, who lives in Greenwich and has a vacation house in Florida. "I want to get out of the business aspects of medicine . . . I'm tired of it."

The doctors also get to build their dream. They have been involved in every stage of the planning for the new, 57,250-square-foot institute, which is scheduled to open August 1. They have signed off on every decision, from picking the brightly colored wall borders in the kids' rooms to designing the operating rooms and hiring staff. At planning meetings, they sit with nurses and therapists for long discourses on the kinds of sophisticated, holistic patient programs they have planned for the institute—programs like music therapy, stress reduction, spiritual support, pain management, and massage.

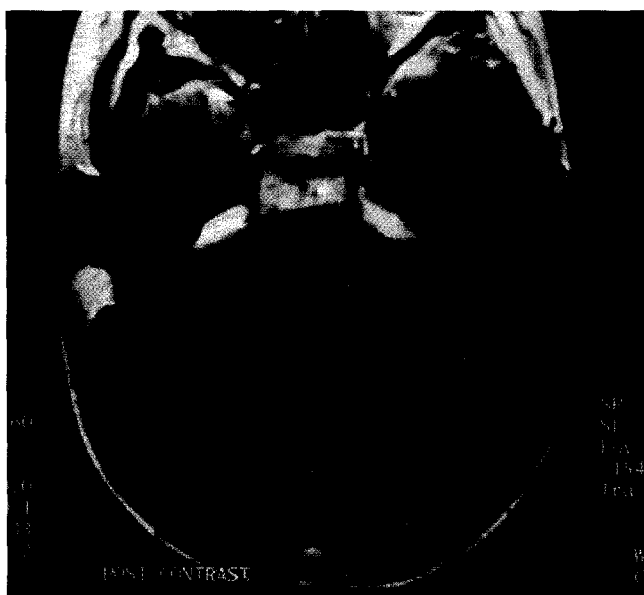
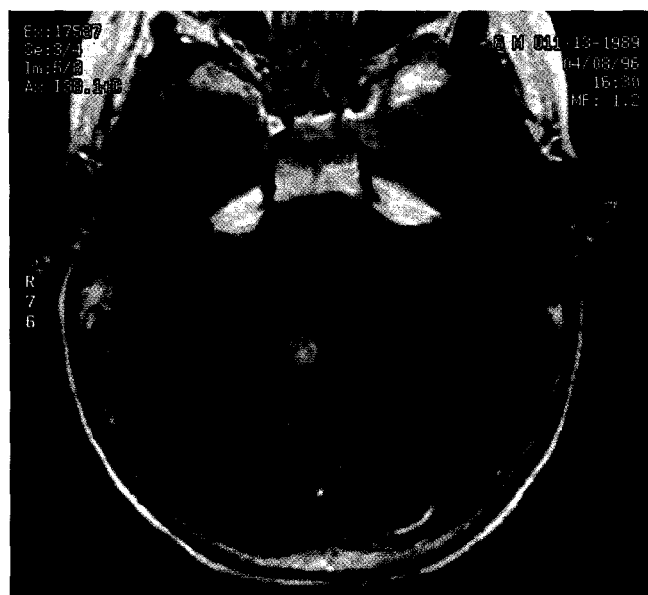
"How often do you get to literally make a new world?" Epstein asks. "The surgery is a given. I do it better than anybody else in the world. But my dream has always been the ambience," he says. "I've seen what goes on in a hospital, what families have to suffer through. I want to match the environment to the quality of the technology."

BY A FEW MINUTES PAST EIGHT, JUST ABOUT AN HOUR AFTER he was first wheeled into surgery, Jeffrey was ready to be turned onto his stomach. Soft foam-rubber bolsters were carefully placed under him so his chest could expand and contract during surgery. His hips were padded to prevent sores. Dr. Cheryl Muszynski, a thin, serious-looking 34-year-old, then gently placed Jeffrey's head inside a large ring-shaped device called a Segita headrest. It looked sort of like an upside-down, stainless-steel version of the Statue of Liberty's crown. Four needles from the Segita were screwed into his skull (above the hairline, so no visible marks would be left) to hold his head firmly in place. Muszynski, Epstein's fellow in pediatric neurosurgery, would "open."

Jeffrey's body was then completely draped in layers of blue cloth, leaving just the small area at the back of the neck and the lower part of his head uncovered. Only a small rectangle of hair was shaved—kids are very sensitive about their hair—and a resident scrubbed the skin with Betadine for a full ten minutes. It was then covered with a clear plastic adhesive material—like thick Scotch tape—to keep out bacteria. The surgeon's initial cut would be made right through this covering. Coagulation and suction devices were clamped onto the folds of material blanketing Jeffrey. A nurse moved the overhead table into position, and Muszynski, who had left the room to scrub up, was now back and ready to make the first incision.

Though Jeffrey was buried somewhere beneath all of the draping and the equipment, it suddenly seemed as if he were no longer there. As Muszynski lifted her knife to begin the surgery, it seemed that what she was about to cut was not a living, breathing boy but some kind of laboratory specimen. In the surreal atmosphere of the operating room, it was possible to imagine that Jeffrey was now safe and that what was about to happen on the table had nothing to do with him.

With a steady hand, Muszynski made a five-inch incision in one smooth stroke. Quickly, the area flooded with blood. Just as quickly, however, she was able to stanch the flow. The depth, almost to the muscle, was less than half an inch. The first goal of the cutting is to get down to the bone, expose the back of the skull, and remove about a two-inch-square section with an air drill and a pair of biting pliers, to open a pathway to the brain stem. It is slow, painstaking work, done carefully



BEFORE AND AFTER MULTIPLE-RESONANCE IMAGES OF 6-YEAR-OLD JEFFREY'S BRAIN TAKEN PRIOR TO (LEFT) AND FOLLOWING (RIGHT) DR. EPSTEIN'S OPERATION. THE TUMOR APPEARS AS A BLURRY WHITE SPOT ON TOP OF A DARKER AND LARGER SPOT AT THE CENTER OF THE IMAGE ON THE LEFT.

to keep blood loss to a minimum. A great deal of time throughout the procedure is spent stopping the bleeding with the electric coagulating tool and mopping up the blood flow with cottonoid sponges. (As the surgeon goes through the sponges, a careful count is kept. When the surgery is finished, the sponge and instrument count must match the presurgical tally. This is to ensure that nothing gets left inside the patient.)

After nearly an hour and a half, Muszynski reached the *dura mater* (Latin for, literally, "tough mother"), a protective membrane that covers the brain. She opened the *dura* with a Y-shaped incision, and the flaps were then tacked back with a couple of stitches to keep them out of the way. For the rest of the surgery, the *dura* would be covered with gauze and continually soaked with a saline solution from a large syringe to keep it from drying and then shrinking in the air, which would complicate the closing. Finally, at 10:45, almost four hours after Jeffrey first went into the OR, his cerebellum was exposed, the huge microscope was moved into position, and Dr. Epstein was summoned.

Epstein, whose office is on the fifth floor of the hospital, was in the OR quickly, wearing blue scrubs and his favorite green clogs. The overhead lights were turned off, the two television monitors lit up with vivid, 27-inch pictures of Jeffrey's cerebellum and the furious suctioning that continued in the exposed area. Epstein's presence in the OR caused no noticeable increase in the tension level. Given the natural, heightened emotions during critical surgery, he likes things as relaxed as possible. "Some surgeons use the operating room as an excuse to act out," he said as he inspected the opening, "but I don't work that way."

Epstein gingerly separated the two halves of the cerebellum, which were then held in place by the brain retractors on the Segita headrest. Immediately, both the brain stem and the tumor were visible. Though the tumor was actually only a nodule, about 10 to 15 mm. in circumference—slightly smaller than a pea—when magnified to ten times its actual size by the microscope, it looked like a glistening, bulbous piece of lobster meat. The tumor was invading an area known as the fourth ventricle, a cavity between the cerebellum and the brain stem.

"If I can get all of it out, I'm going to go for the cure," Epstein said hopefully, as he picked up a dissector—a small flat instrument—and separated all of the surrounding tissue from the tumor. As Deletis monitored Jeffrey's sensory responses to make sure Epstein was within the limits of safety—a wide area around the circumference of the tumor was tested before Epstein proceeded—the surgeon used a series of small dissectors to loosen the tumor. Then, wielding a pair of ring forceps, which have a serrated edge, he delicately grasped the growth and lifted it out of the back of Jeffrey's brain. This was four hours and 45 minutes into the surgery. It would take about another hour and a half of careful, step-by-step work to close.

"I always go into surgery like it's war," Epstein said after the procedure. "I psych myself up for it and always go in believing victory is possible. You know it's different with kids than it is with adults. If you can give an adult an extra year or two, it really means something. But what's a year or two to someone who's supposed to have his whole life ahead of him?" Epstein has recurrent nightmares that he's either gone too far in



THE OPERATION DR. EPSTEIN PERFORMING THE TUMOR-REMOVAL PROCEDURE, KNOWN AS A CRANIOTOMY AND LAMINECTOMY, ON THE 4-YEAR-OLD PICTURED ON PAGE 106.

surgery and injured a child or not gone as far as he could have to save someone. "I always want to try and get a cure," he says. "You don't go into battle thinking, *Well, maybe I'll win, but on the other hand maybe I'll lose.*"

WALKING WITH EPSTEIN THROUGH THE HALLS OF Nine East, the pediatric floor at NYU, it seems clear that he has some conflicted feelings about leaving. The place has been his home for 30 years. He starts to criticize the surroundings, to point out the kinds of atmospheric things that upset him—"They don't even have a Snoopy Band-Aid here"—but then he stops. He waves his arm in a broad sweep and says only, "See what I mean?" In truth, it is a little grim. The lighting is brutally fluorescent, the walls are thirsting for paint, the floor is dull and worn, and there's a general feeling of clutter bordering on disarray. There are babies lying in steel cribs that look like the shark cages divers use. On the fifth floor, where Epstein has his office and where the children's-rehabilitation unit is, it's no better. There are sacks of dirty laundry in the halls and wheelchairs and gurneys piled up helter-skelter.

"Look," Epstein says, "I love this place, but I've gone as far as I can go here. No one has ever come and asked me how I'm doing. No one has ever, not even once, come and asked me for my input on key issues. What I do has evolved faster than their ability to keep up. When I needed an ISG wand, which is a state-of-the-art electronic tool that enables us to use computer-generated information during surgery that results in much smaller, more precise incisions, the administration here refused to get it. I operate on about 100 tumors a year for which this tool would be extremely useful, and they wouldn't get it. I went out and raised some money and leased it myself for \$5,600 a month." ("Everybody always wants the latest device," counters Martin Begun, NYU's vice-president for external affairs. "We can't buy *everything*.")

Epstein did his residency at NYU under the legendary Joe Ransohoff, chief of neurosurgery for 30 years until he stepped down in 1992 and moved to Tampa. Ransohoff was, by acclamation, a brilliant surgeon and a wild, chain-smoking, tattooed, crew-cut eccentric. He once punched a resident because he didn't like the way he spoke to a patient. "Ransohoff saw some-

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thing in Fred that Fred didn't even see in himself yet," says JoAnn Baldwin, who worked for Ransohoff and who has been Epstein's administrative assistant for eleven years. She will be the chief administrator at the new Beth Israel institute.

"When Fred was a resident," she says in a deep, throaty voice, "he was always late. He was always the sloppy one and the one who would stand around asking if there was any food. But Ransohoff saw his compassion, and he saw that Fred was always trying new ideas. They usually didn't work, but he wasn't afraid to try." Whenever he talks about not being afraid to fail, Epstein credits the fact that he grew up with a severe, undiagnosed learning disability and was often either wrong or doing things differently from everyone else. It also forced him to work harder. Even today, he's an extremely slow reader.

NYU's Begun believes that some of the unhappiness expressed by Epstein and Berenstein is simply a result of the fact that NYU was unable to give them what they wanted. The hospital simply couldn't, the genial Begun says, match Beth Israel's offer. "We've just built a \$120 million biomolecular-research institute, and there's a limit to how many of these things you can do," Begun says. "However, we had a lot of people spend a lot of time trying to figure out how to accommodate them, but the formulas, relative to what they were offered, just didn't work out. Would we be happy if they stayed? Of course. Are we torn asunder that they're leaving? No," Begun says flatly. "They're not the first, and they won't be the last."

Egos, hurt feelings, and diminished prestige aside, the loss of the doctors also means a significant loss of patient days that will have to be accounted for. Epstein and his two associates did close to 700 surgeries last year and had more than 800 admissions at the hospital. His departure could mean a loss of \$5 million to \$7 million a year in patient revenue.

The two doctors say that unlike the forward-looking administration of Beth Israel—both men repeatedly use the word *vision*—NYU's older, less flexible administrators are stuck in the past. Indeed, Begun often sounds sweetly nostalgic for the old days when medicine was viewed as a public service, not a zero-sum, live-by-the-bottom-line business. At a time when hospitals are trying to cope with large declines in occupancy rates with extraordinary measures like hiring hotel consultants to learn how to serve their "customers" better, Begun's remarks seem almost quaint. He prefers to focus on the matchless contributions made to medicine—and, by extension, society at



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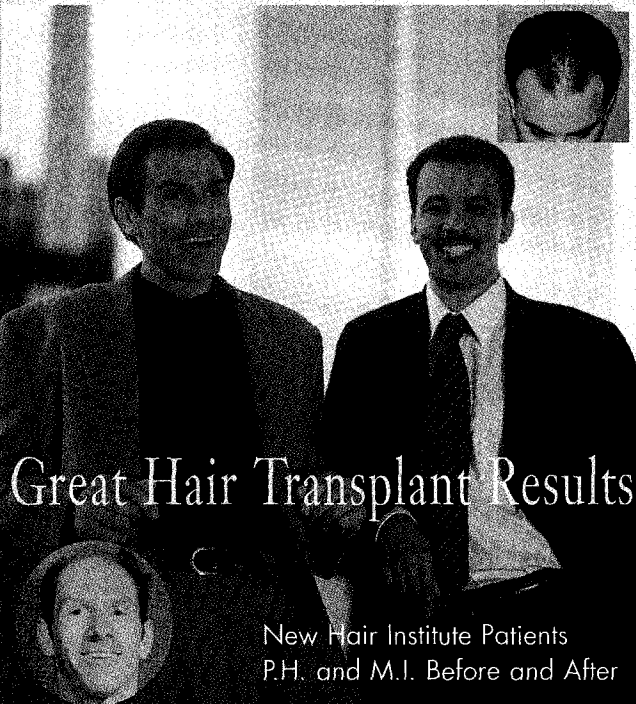
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ROBERT M. BERNSTEIN, M.D.



Dr. Bernstein is the Medical Director of the New Hair Institute Medical Group of New York/ New Jersey, P.C.. He is Assistant Clinical Professor of Dermatology College of Physicians & Surgeons, Columbia Univ., New York, and Associate, Dermatology Service, Columbia-Presbyterian Medical Center. Dr. Bernstein is an attending in Dermatology at Englewood Hospital and at the Manhattan Eye, Ear and Throat Hospital.

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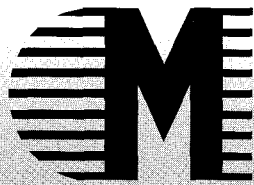
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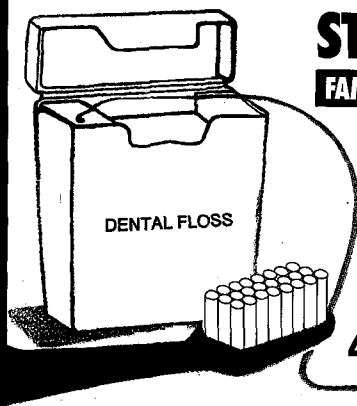
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large—by teaching hospitals. "Our primary mission," he says, "is to educate future doctors, and people seem to forget that. Obviously, we can't keep them all."

He thinks far too much is made of the competition among hospitals—a lot of it is "just hype," he says—and that the star system among doctors is especially unfortunate: "It's outrageous. Best doctors of the week, best hospital in the Fiji Islands. I've never seen so much gibberish in my life. Most of the information is easily challenged and is primarily the result of overzealous public-relations departments."

"Hospitals now spend far too much money on publicity," he adds. NYU and Beth Israel actually spend roughly equivalent amounts on P.R., but the Beth Israel public-affairs department is clearly more aggressive: It not only sought publicity for the new institute but closely monitored the reporting of this story. And in perhaps the most telling sign of the contemporary realities of health care, Epstein and Berenstein had their own public-relations people on the case as well.

"I think it's very important to get this message out," Epstein explained when I asked him why, with such a positive and naturally compelling story, he felt the need to use people to spin it. "Part of the success of this project will be how the public perceives it."

THE BASIC ARCHITECTURE OF THE health-care system is changing so dramatically, without any sort of national blueprint, that it is almost impossible for consumers and clinicians to keep up. Berenstein believes that the current is pulling everyone toward socialized medicine, American-style. In a society as prosperous as this one, he says, medical care should be a basic right taken for granted by everyone. But that care will not be delivered as it has been in the past, when the guiding principle was that those who could afford it paid for those who could not.

"American Express has a green card, a gold card, and a platinum card," says Berenstein, who did part of his surgical training in Israel, treating battlefield injuries during the 1970 war of attrition. "I think that down the road, everybody will get a green card that entitles them to basic health care. If you want to choose the specific HMO you are in, you pay a little more and get a gold card. If you want to choose your own individual doctors, you pay even more and get a platinum card."

At a time when all of the talk is about cutbacks, HMOs, managed care, rationed care, gatekeepers, capitation, and empty hospital beds, opening a new in-



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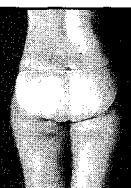
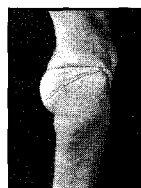
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stitute showcasing the best doctors performing extremely expensive, complicated procedures would seem to be like opening a Rolls-Royce dealership when the only things anyone's buying are Hyundais. "Everything revolves around the dollar in health care today," says Peter Kelly, the chief operating officer at Beth Israel. "So of course we had to look at the cost of doing something like this and the return to the institution."

It makes economic sense for Beth Israel for several reasons. The first is that Epstein's and Berenstein's specialties are unusual enough that creating an institute around them runs little or no risk of competition from a nearby hospital. This also means that the institute will get patient referrals from other institutions. Beth Israel is in the midst of implementing a new master plan, part of which had already called for a focus on neuroscience.

For managed-care companies, it is far more cost-effective to have patients treated at a center that offers a continuum of care under one roof—there's no need to send anyone out for special services. And finally, there's the quality issue. Better doctors work more quickly, have better outcomes, and are generally more cost-effective.

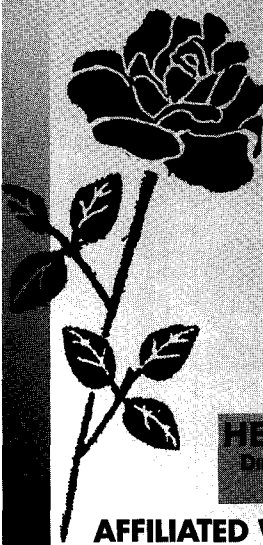
Epstein does worry, however, that in the future he may not be able to extend himself to the limit for every child: "If it takes \$200,000 to try and save a kid who has maybe only a 20 percent chance of surviving, I just don't know if the insurance companies will let me do that." Right now, surgery for a typical brain or spinal-cord tumor costs around \$50,000. This includes Epstein's fee (\$12,000 to \$15,000), that of the anesthesiologist, and hospital costs. It does not include post-op radiation or chemotherapy, or expenses for any number of other complications. "Medicine," says JoAnn Baldwin, "is expensive."

One of Beth Israel's primary attractions for Epstein and Berenstein is the hospital's extensive affiliations with HMOs and managed-care companies. The hospital is, according to the two doctors, five to seven years ahead of NYU in this area. "When most other hospitals were still denouncing managed care as some evil Communist plot," says Beth Israel president Newman, "we were trying to figure out how to adapt. It's not a question of whether we were for it or against it philosophically. We just felt it was coming, and we wanted to survive and be in a position of strength."

Newman believes that despite the managed-care onslaught, the hospital's tasks have not changed dramatically. "You have to be cost-effective and offer

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high-quality service," he says. "It sounds like a platitude until you consider that over the past fifteen years, even hospitals operating at 85 to 90 percent capacity still had great trouble breaking even."

ONE MORNING A COUPLE OF weeks ago, a group of about fifteen people was wandering around the tenth floor of Beth Israel North. Stepping over cables and around the two-by-fours, ignoring the drilling, sawing, and banging, the group had come to the site of the neuroscience institute to inspect the first patient-room mockup. There were nurses, therapists, the project's architect, and its construction manager. And there were some unusual guests—Epstein had invited parents of several kids whom he had operated on in the past.

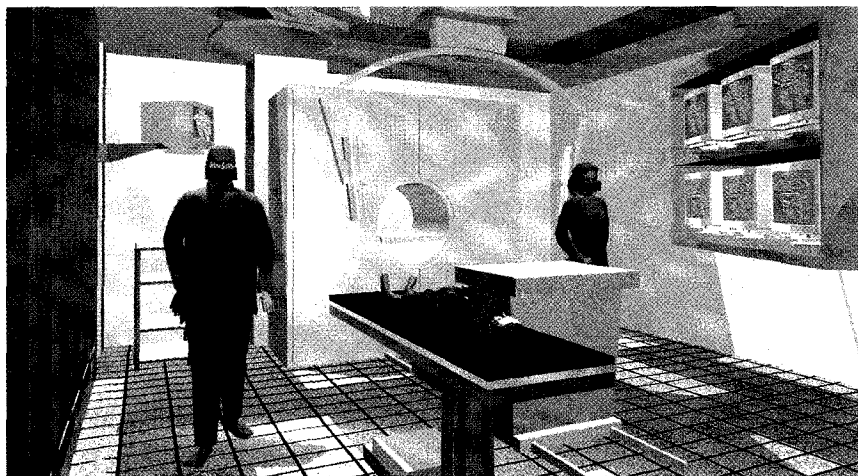
There was Meg Geslin, the mother of a 4-year-old boy who was diagnosed with a peach-size brain tumor when he was three and a half months old. Epstein removed it, but not long after surgery the baby developed hydrocephalus. A shunt was surgically implanted in Christopher's head to drain the excess fluid and control the hydrocephalus. Shortly after Christopher's first birthday, he contracted bacterial meningitis. Last January, his shunt malfunctioned, and he underwent five operations between January and March. "My son's a miracle," says Geslin of the fact that he's doing fine now. There was Mindy Schwartz, whose 6-year-old son was operated on by Epstein for a malignant brain tumor. And there were Ed and Maya Manley, who started a national network of parent-support groups after their daughter suffered extensive complications from a brain tumor sixteen years ago. (The figures are slippery, but more than half of all children who suffer from brain tumors now survive five years or more.)

They had all come not only out of their devotion to Epstein but, more important, to participate in the institute's design process. Who, after all, has a better sense of what such an institution needs to provide than the parents? And when they looked at the model patient room, they were, in a sense, reliving the unbearable time they had spent with their children in the hospital. They focused on details that only someone who has lived in a hospital would think about: reading lights, sleeper chairs, washer-and-dryer facilities, a magnetic or cork board for cards and letters, and connections for VCRs and Nintendo. "These are real issues, issues that dramatically affect the quality of a child's life," says Geslin.

"You know," says JoAnn Baldwin, her eyes filling with tears, "there's that look a mother has—I call it the no-lip smile—when she's suffering but trying to be strong for her child. This kind of environment will make it easier."

ON A SUNDAY FOUR DAYS AFTER 6-YEAR-old Jeffrey's tumor was removed by Dr. Epstein, he was released from the hospital. Eight days later, he was back in his regular all-day kindergarten class in Webster, New York. Jeffrey's prognosis is good. Epstein believes he removed all of the tumor. NYU's tumor board, a group of specialists that meets once a week to discuss cases and recommend treatment, determined that Jeffrey should get one high-intensity radiation treatment from a specialist in Boston. (Epstein's new institute will not offer this kind of radiation treatment.) Epstein didn't believe that radiation was necessary, but he knows that his view on ependymomas—the kind of tumor Jeffrey had—is controversial. He deferred to the board.

If there is one criticism leveled against Epstein, it is that he is often excessively positive. "I have to be optimistic," he says, "for myself as well as the families. I used to come in here on Monday morn-

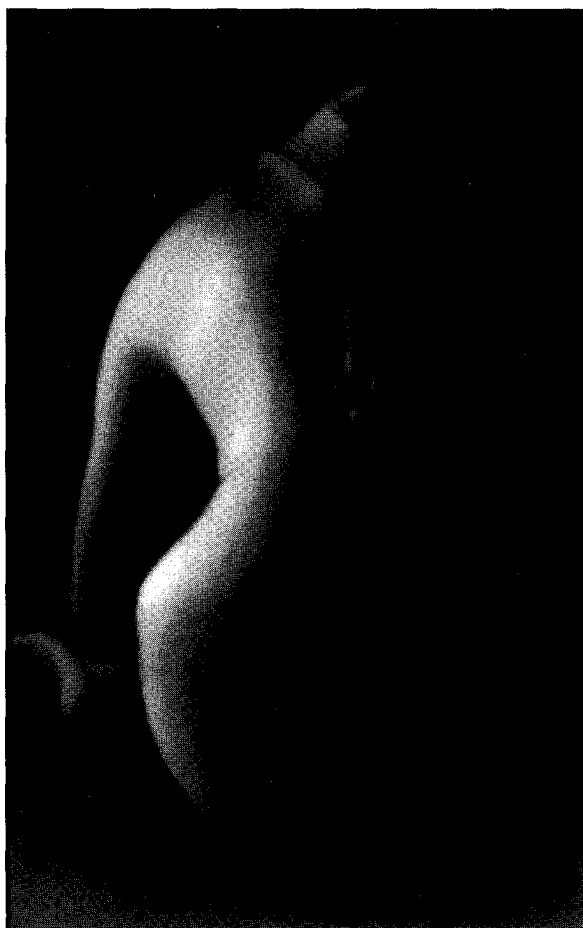


INSTITUTIONALIZED A COMPUTER-GENERATED RENDERING OF WHAT AN MRI ROOM AT THE BETH ISRAEL NEUROLOGY AND NEUROSURGERY INSTITUTE MIGHT LOOK LIKE.

ings, after spending the weekend playing with my kids, and get so depressed. I've never been able to separate myself, and I'll never get used to it."

At a funeral recently for one of his patients, Epstein, who flew back for the service from England, was unexpectedly asked to address the mourners. He had first treated the 30-year-old woman, whose lifelong problems resulted in more

than 100 surgical procedures, when he was a resident and she was a 3-year-old. Unprepared, he had to follow several beautifully delivered, emotional eulogies. Within minutes, he had the entire church laughing with stories about her life. "People are always trying to figure Fred out," JoAnn Baldwin says. "People think he's a lot deeper. But the truth is, he's not. What you see is what you get." ■



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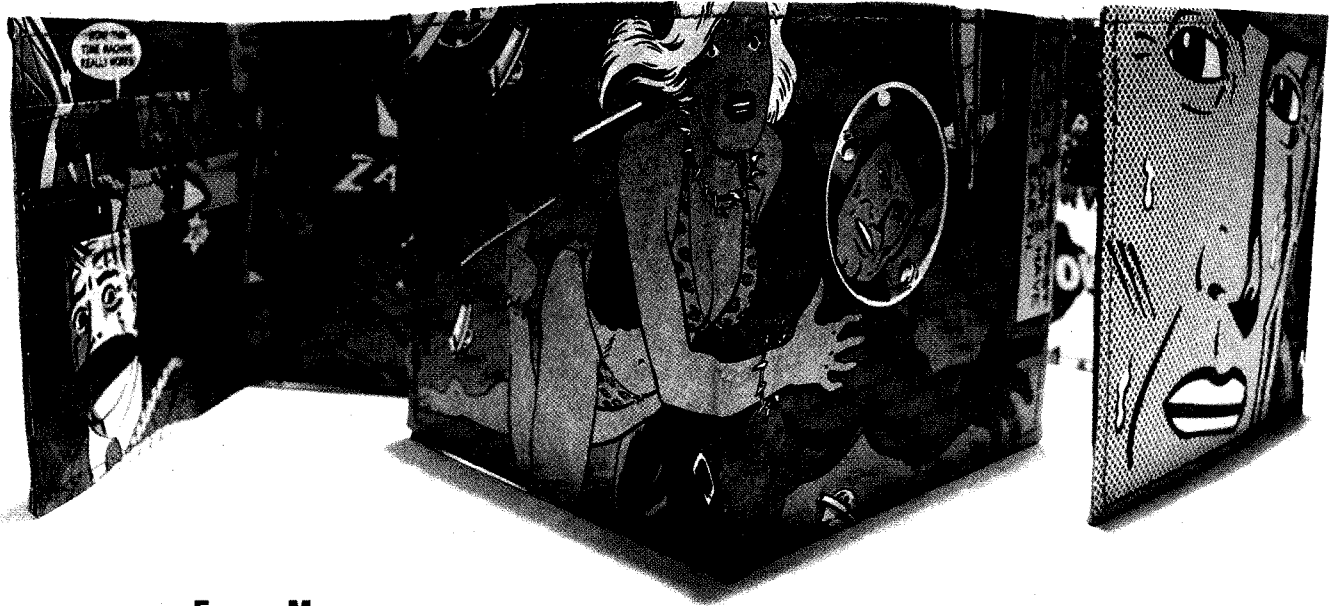
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BY CORKY POLLAN



Funny Money

Just in time for the unserious season, Fun Folds has dreamed up these comic-book wallets. The eye-popping graphics are not adapted from actual comic strips; they're original, billfold-specific art. Though they may look flimsy, they're made of rugged Tyvek,

a high-tech, nonwoven fabric, so they'll even hold up to numerous pool dunkings (around \$13).

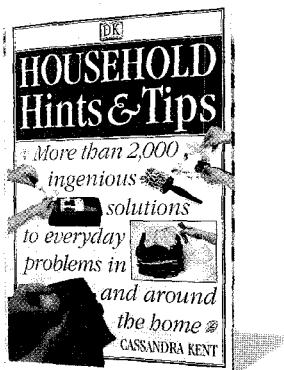
E.A.T. GIFTS/1062 Madison Avenue, near 80th Street/861-2544/MUSEUM OF AMERICAN FOLK ART/2 Lincoln Square, near 66th Street/496-2966



Calling a Spade a Spade

It's somehow startling to learn that the squarish totes that now swing from all the mod shoulders in town didn't even exist just four years ago. Kate Spade and her husband, Andy—the young owners of this astonishingly successful upstart—aren't satisfied with just manufacturing purses; they're moving into the retail world and, on May 30, opening a shop to house their complete line of bags as well as assorted hats, shirts, and scarves designed by Spade. The simple interior was created by architects Robert Rogers and Jonathan Marvel and reflects just one aspect of Spade's aesthetic: classic and minimalist when it comes to shape, sure, but profligate with fabrics and colors (from \$65 for a nylon cosmetic bag to \$305 for a large Novasuede Marybeth).

KATE SPADE/59 Thompson Street/Call 279-2825 for information



Household Saint

Household Hints & Tips is crammed with the stuff your mom would have taught you if only she had known it. Cassandra Kent, an editor at the British *Good Housekeeping*, zeroes in on such everyday annoyances as removing gum from clothing (freeze it), sweeping dusty floors (sprinkle them with wet tea leaves), and silencing a dripping faucet (tie string to the spout). The pleasantly useful-looking layout is crammed with easy-to-follow charts, photos, and illustrations (\$19.95). BARNES & NOBLE/All locations

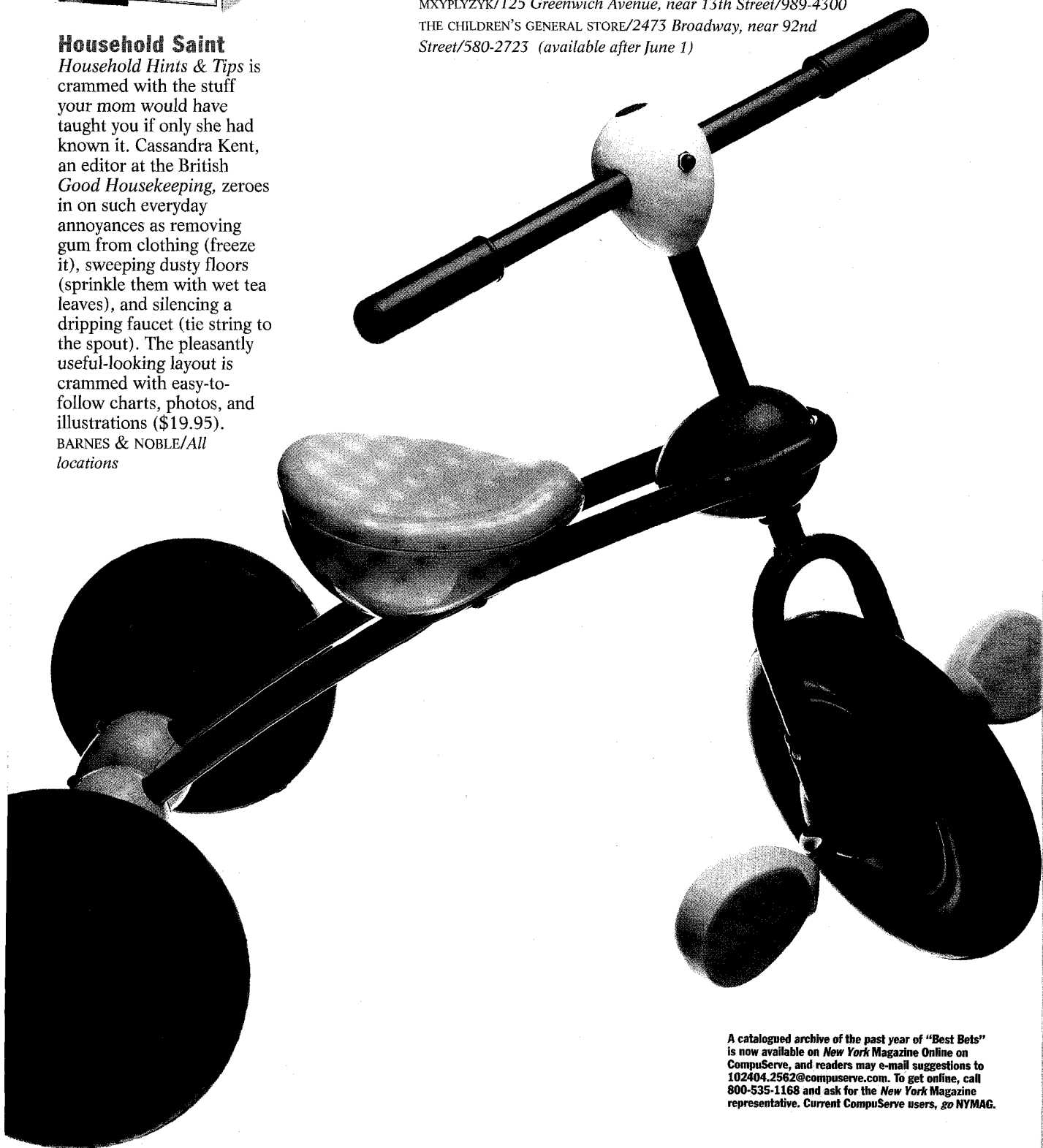
Trike Color

It's rare to find a manufacturer as relentlessly single-minded as Ital Trike, an Italian company that makes only scooters and tricycles. Mostly, the company designs for European kindergartens, and its signature wheels are as serious and somber as school uniforms. But Ital Trike (in collaboration with the design firm Pineau & Le Porcher) has broken with tradition, adding color and gussying up its customarily sober forms. The abc trike and scooter have steel frames and PVC-plastic seats, wheels, and pedals (trike, \$75; scooter, \$85; basket, \$10).

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INCONSPICUOUS CONSUMPTION PAUL LUKAS Model Scale

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MP4000 Postal Scale

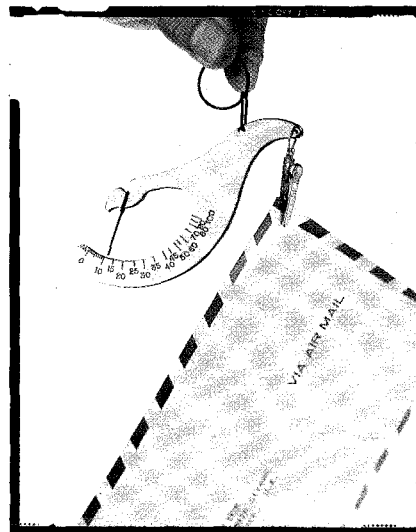
(Metal Products Engineering, Inc.)

THERE ARE CERTAIN OBJECTS WHOSE sheer functional elegance and simplicity mark them as near-perfect examples of inconspicuous consumption. These products, whose essential rightness bespeaks an ideal marriage of form and function, forge beyond the realm of mere utility and in the process become Beauty. My roster of such items, which includes the Better Houseware garlic press, the Dial-a-Pick toothpick dispenser, and the eternal Brannock Device foot-measuring gizmo, recently gained a new entry when I encountered the MP4000 postal scale, a brilliant example of industrial design.

The MP4000 is simultaneously modest and ingenious: At one end is an alligator clip; toward the other, a small wire pointer that swings above a series of engraved calibrations; a looped wire handle completes the picture. Hang the handle from your index finger, hang a letter or small parcel from the clip, and then watch as the pointer registers the precise weight, up to four ounces. A postal rate card included with each MP4000 shows the necessary postage.

As a busy fanzine editor with lots of mail-order business and little time to go to the post office, I get plenty of use out of my MP4000. But even if I never mailed another letter, I'm sure I'd continue to fiddle with this product—it's fun to use. A mechanism unto itself, with all its working parts exposed in plain view, it effectively demystifies a little branch of the world of physics. The MP4000 doesn't just weigh your outgoing mail—it lets you play.

The MP4000's history dates back to an early-1900s prototype, which was redesigned in 1972 by Metal Products Engineering, a Los Angeles metal-stamping outfit. As MPE marketing director Paula Luppen explained to me, the firm's primary business is making specialized widgets for clients like "GE, Jacuzzi, and lots of small companies you've never heard of." Since merchandising isn't MPE's strong suit—the scale is the only con-



The MP4000: Not only for letters.

sumer product the company sells—the MP4000 has received little advertising support and is sold primarily via mail order. Despite these limitations, Luppen said annual sales approach 100,000 units.

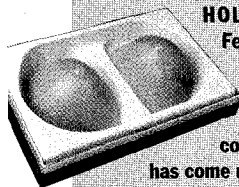
Luppen was understandably coy when I asked if she knew that some drug dealers use the MP4000 to weigh their dope. But she said MPE has received letters from home brewers, weavers, and physics teachers, all testifying to the scale's non-postal uses. Then there was the letter from the reptile scientist "who wrote us to say he uses it to weigh the reptile eggs and baby reptiles."

This diversity of use isn't surprising—the MP4000 is the sort of engagingly playful gadget that can inspire fanatical devotion from the right kind of customer. "See, that's the thing about this product," said Luppen, inadvertently lurching into the very heart of inconspicuous consumption. "Either you really appreciate it, or you just don't see the point." (\$5.75 postpaid from Metal Products Engineering, Inc., 3050 Leonis Boulevard, Los Angeles, California 90058; 800-824-0222.)

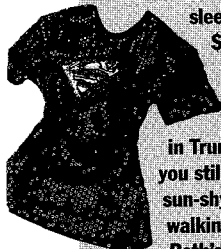
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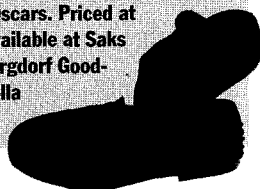
BY JADE HOBSON CHARNIN



HOLLYWOOD HILLS: Feeling prosthetic? For surgery-averse women looking for a lift, a California-based company named Bodylines has come up with a line of "high-tech falsies"—eerily lifelike silicone sacs that mold to the breast and are worn *outside* the body. Enthusiastically adopted by flat-chested starlets and enterprising drag queens alike, the \$149.95 breasts-in-a-box have become Hollywood's favorite secret accessory. But once confined to supporting roles on *All My Children*, *Baywatch*, and *Melrose Place*, they're now available to the general public in sizes small, medium, large, and mammoth. To order, call 800-5-CURVES. Handling not included. **SUPERLATIVE:** Chic,



sleek, and (relatively) cheap at \$175, Jeanette Kastenberg's sequined Superman T-shirt is, uh, flying out of the Warner Bros. Studio Store in Trump Tower. Grab one while you still can. **GOLDEN EYE:** For sun-shy fashion victims tired of walking around in a fog, Christian Roth's wrap-around sunglasses should be the hit of the season. Specially designed so they don't steam up when you leave an air-conditioned room, the over-the-top gold-tinted shades are available at Saks Fifth Avenue for a cool \$318. **THE TOD SQUAD:** The glamiest gala in Hollywood last season was the celebrity-packed party Sharon Stone threw for a shoe store, Diego Della Valle's new outpost on Rodeo Drive. The high-couture Milaneese cobbler has long had a fanatical following, thanks largely to his J. P. Tod line—sensible, pebble-soled driving mocasins that have sold millions since the designer created his first pair for Fiat magnate Gianni Agnelli in 1979. Now sold in 150 styles from basic black leather to bright-orange croc, Diego has just come out with black-tie Tod's for men, which debuted on the feet of Tom Hanks, Anthony Hopkins, Jim Carrey, and John Travolta at the Oscars. Priced at \$275, they're available at Saks Fifth Avenue, Bergdorf Goodman, and the Della Valle boutique.



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LAMENTING WINTER'S TOLL ON THAT bikini body? Fret not. Lia Schorr is having her un-euphemistically named "Pre-Summer Clean-Up Special." Waxes, body scrubs, seaweed wraps, and back treatments are all discounted: facial and light peel, was \$56, now \$42 (\$248 for series of 6); paraffin pedicure, was \$30, now \$22 (\$129 for series of 6); half-leg wax was \$25, now \$19 (\$100 for series of 6); and more. *Lia Schorr, 686 Lexington Avenue, near 57th Street (486-9670); A.E., M.C., V., checks accepted; Mon.-Fri. 9 a.m.-8 p.m., Sat. and Sun. till 6 p.m.; 5/19-7/15.*

Swatch Out

NO, THE QUEEN MOTHER'S PALACE IN LONDON is not having an estate sale. This Clarence House is a to-the-trade home-furnishings textile company with yard upon yard of fabrics, trimmings, and odd lots of wallpaper usually available only to decorators and architects. Hoi polloi are invited to this warehouse sale. Prices are 40-60 percent below wholesale: English chintzes were \$90 per yard, now \$30; silks were \$198 per yard, now \$66. *Clarence House, 111 Eighth Avenue, near 15th Street (674-8060); M.C., V. accepted; Thurs.-Fri. 10 a.m.-5 p.m., Sat. till 4 p.m.; 5/16-5/18.*

Grand Union

MORE SUBDUED THAN THE SURROUNDING consumer circus of 14th Street, Union Square Optical carries eyewear from all the bigwig designers (you probably know them more for their clothes than their specs). This week, all frames are 50 percent off. Matsuda burgundy frames retailed at \$238, now \$199; Moschino black cat-eye shades were \$198, now \$99. *Union Square Optical, 9 West 14th Street (242-0314); A.E., M.C., V., no checks; Mon.-Sun. 11 a.m.-8 p.m.; 5/13-5/19.*

DO NOT PHONE: Send suggestions to Dany Levy, *New York Magazine*, 755 Second Avenue, New York, N.Y. 10017-5998, six weeks before the sale. Only sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be considered.



Antique Source, a showroom half the size of a subway car, is a tiny depot for vintage curios like this Wittnauer watch from the forties (now \$95). This week, 5/13-24, it's all 10-70 percent off (271 Madison Avenue, Suite 1008; 681-9142).

Give It a Whirl

IF HARDWARE STORES HAVE YOU THINKING citronella candles, baby pools, and screwdrivers, think again. Kraft Hardware is the hard-core kind. We're talking fixtures: plumbing, medicine cabinets, bidets. Next Saturday only, the store is discounting certain items up to 80 percent. An Americh Allesia Whirlpool tub was \$2,215, now \$750; a Keystone Neo Angle shower door, regularly \$4,485, now \$700. Towel bars range from \$15-\$25. *Kraft Hardware, 306 East 61st Street (838-2214); M.C., V., checks accepted; 10 a.m.-4 p.m.; 5/18.*

Deco Logs

PIERRE COUNOT BLANDIN CARRIES ART deco-style furniture, as well as some of the real McCoy. The showroom's armchairs, sofas, tables, and case goods are found in French embassies in Stockholm and Moscow as well as hotels all over the world, including the Ritz in Paris and our very own Essex House. More than half the floor samples are on sale: Artemis cof-

fee table, mfr.'s sugg. list \$2,322, here \$850; Artemis French bed with madrona-burl panel, mfr.'s sugg. list \$4,069, is \$1,453. *Pierre Counot Blandin, 200 Lexington Avenue, near 32nd Street, Suite 433 (679-3106); checks accepted; Mon.-Fri. 9 a.m.-5 p.m.; through 5/31.*

Uptown Gowns

JAMES PURCELL'S EVENINGWEAR, AS DESCRIBED by *Town & Country*, is "as close to couture as one can hope to get for a reasonable price—a four- instead of five-digit price tag." This week's sample sale has these threads (normally sold at Barneys New York, Henri Bendel, Neiman Marcus, and Saks) at hemmed prices: a green silk-satin trench coat with hand-painted floral silk lining, retail \$3,225, here \$590; black silk jacket, retail \$1,565, here \$425. *James Purcell, 488 Seventh Avenue, at 36th Street, Suite 11F (643-9548); M.C., V. accepted; Wed., Fri. 10-6, Thurs. 12-8; 5/15-5/17.*

CyMann Says

SOME OF THE LEATHER CHAIRS IN OPRAH'S studio come from a place called CyMann, a furniture importer on 63rd Street. Their three-day floor-sample sale has a \$13,455 chair and ottoman in plum leather for \$5,382. *The Decorative Arts Center, 305 East 63rd Street (758-6830); A.E., checks accepted (merchandise held till they clear); 10 a.m.-4 p.m.; 5/17-5/19.*

Well-Suited

JAMAK'S SHOWROOM, HOUSED IN AN APARTMENT on the Upper West Side, has a more intimate feel than its brothers and sisters on Seventh Avenue: Jamak even does un-sample sale-ish things like special-order your size. Women's suits and dresses in sizes 2 to 14 are 50 percent off retail. "Gruppo Americano Studio" jacket in Italian linen-viscose retails for \$238, here \$119. Matching skirt, retail \$105, here \$50. *Jamak, 200 West 70th Street, Suite 12C (787-0278); A.E., checks accepted (merchandise held till they clear); Mon.-Sun., 10 a.m.-6 p.m.; through 5/26.*

'The Pallbearer,' flaccid and unfunny, begs the question: Will the men of Generation X ever stop making films about themselves?

THE GIANT ACTION AND disaster movies of the summer season are coming soon (I can't wait for *Lava!*, in which a volcano erupts in Ronkonkoma and Bruce Willis, naked and singed hairless, swims with Whoopi Goldberg on his back to Westhampton Beach). Yes, the industry's pride is advancing down the publicity aqueduct—though looking over Hollywood's output so far this year, I'm tempted to say "What industry?" Hollywood has never seemed more amorphous, characterless, and incoherent than at this moment. Who are the major stars, the major directors? Is there a studio that matters more than the others? At the moment there seems nothing out there but bold agents and timid movies made by committees of marketing executives. As a culture, movies have collapsed. Which is not to say that good movies don't occasionally appear. They do—and are mostly made by strongly individualistic directors working with independent companies. In recent weeks, we've had the Coen brothers' *Fargo*, David O. Russell's *Flirting With Disaster*, and Mary Harron's *I Shot Andy Warhol*. But one problem with independently made films (though not these three) is that many of the young directors attempt their first couple of movies without sufficient training and without the rich resources of writing, design, acting, and general showmanship that the old studios used to provide. And for every David O. Russell or Mary Harron, there may be five young directors consumed by no greater purpose than the sheer desire to make a movie—not the desire to say anything, or to convey a powerful experience or mood, but just to direct. Their movies may lack the discipline and sense induced by the boisterous give-and-take of collaboration.

What else but vanity, for instance, can explain the presumption of writer Jason Katims and writer-director Matt Reeves that the audience—any audience—is interested in every hesitant step, fumble, and hapless misery of their young hero in *The Pallbearer*? A boy with some raw life in him who makes mistakes or gets himself caught in tangles is of course a great subject—it's almost *the* subject for male comic fiction. But this boy (or, rather, man—he's 25) has no drive and can't get through a job interview without making a fool of himself; he needs his friends at

his side, prompting him, when he tries to talk to a girl; he can't keep his mother out of his bedroom and winds up in bed with someone else's mother—a woman he doesn't want. As played by David Schwimmer, he's an embarrassing, inarticulate zhlub who makes an intolerable demand on our patience. Dustin Hoffman, of course, played a similar role in *The Graduate*, but Hoffman, even in silence, let you know what young Benjamin was feeling, and Mike Nichols, the director, placed the character in a coldly nasty satirical context that gave us something to watch besides Benjamin's stumbles. David Schwimmer (who is much more effective in the hit TV sitcom *Friends*) tries to hold the close-ups for an eternity, his face all mope and worry, the eyes dull, the mouth slack. Hoffman, for all his anxiety, was active and eager; Schwimmer looks like a dog hoping someone will give him a bowl.

The Pallbearer is yet another Gen-X comedy in which the young men have no jobs, no interests, no ambitions, and seem eager mainly to hang out with one another. Women, in these movies, are seen either as redeeming angels or as marital threats, ending the men's freedom. The movies are intended, of course, as portraits of infantilism, but why are we supposed to be interested? When two women fall in love with Schwimmer (first Barbara Hershey, then Gwyneth Paltrow), boredom hardens into disbelief. (Women will glare at the screen in outrage.) Schwimmer hangs on to Gwyneth Paltrow as if she were

Gwyneth Paltrow, left, and David Schwimmer.



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Bogart, Monroe, Marx Bros., Laurel & Hardy, Disney, Stooges, Abbott & Costello, James Dean, Wayne, Garbo, Chaplin, Gable, Bruce Lee, Beatles, Stones, Elvis, Joplin, Hendrix, Morrison, Streisand, Sinatra, Ruth, Gehrig, DiMaggio, Mantle, Namath, L.T., Ali, Marciano, Gretzky, Messier, Jordan, Magic, Bird, and soooooo much more!!!



SIGNED GUITARS & ALBUMS

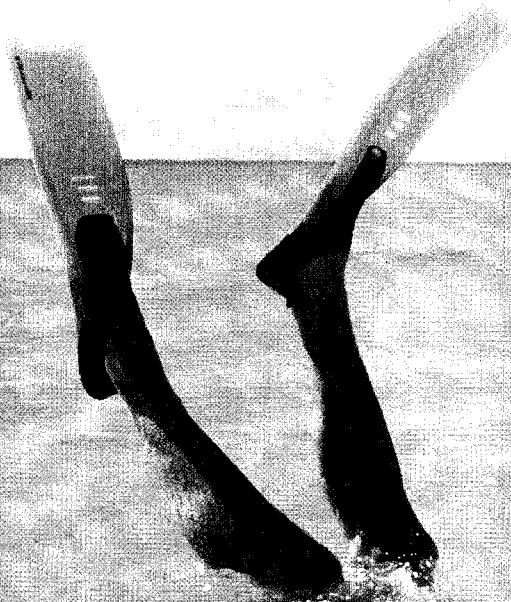
a life preserver, and for the audience Paltrow is indeed a welcome sight—at least she seems like a grown-up.

Yet the movie is not a zero. Some of the Brooklyn neighborhood scenes are sweetly done. The outdoor light in Robert Elswit's cinematography is lovely, and the minor performances work well—Michael Rapaport doing his quarrelsome, not-too-bright young man, and that lyrical actress Carol Kane twinkling and trilling in nasal Yiddish inflections as Schwimmer's inquisitive mother. If he can toughen up a little, Matt Reeves might turn into a good director. But for *The Pallbearer*, he needed some unpleasant but authoritative person to ride on his back—an old-fashioned studio boss, perhaps, who might have looked at the early rushes through a cloud of cigar smoke and muttered balefully to his minions, "What does the broad see in Schwimmer? Why doesn't the kid close his mouth?" Young male writers and directors should be required to internalize that Philistine but useful figure before putting their memories of themselves and their friends onto the screen.

THE COMIC AND ACTOR ROBERT WUHL HAD A good idea for his directorial debut, *Open Season*. The Nielsen boxes go on the fritz, and when public television gets the highest ratings in TV land with such shows as *The History of Limoges* and *JFK: What's Left to Say?* the networks are thrown into a tizzy. Wuhl, who can be funny in short bursts in TV, plays an honest Joe who works for the ratings company, and then for public TV, and Maggie Han is his drug-rehab-therapist wife—two happily married "little people" lost in the jungle of corrupt network executives and phony-liberal PBS types. Now, here's the downside of modern independent film production: Forty years ago, such a movie would have been produced by Columbia or MGM and written by George Axelrod or Garson Kanin; it would have starred Jack Lemmon and Judy Holliday, and it would have been directed by George Cukor, and it would have been charming and witty. But now there's only Robert Wuhl trying to pull the whole picture out of his head, and not able to do it. *Open Season*, despite some funny moments, is poorly written, cast, and directed; the sets are schlocky. There's nothing behind Wuhl. He's starting at the beginning, and he thinks in TV-skit terms that are even more crass than the TV mentality he's putting down. When a movie culture dies, you get penis jokes (repeated four or five times) and klutzy overloud performances, and Wuhl himself, with his big grin and satanic eyebrows and his overeager refrigerator-salesman manner. Another strikeout with the ladies, I would guess: Wuhl appeals to that side of men trying to get in touch with the inner oaf.

C A R I B B E A N G E T A W A Y S

Plunging Into Paradise

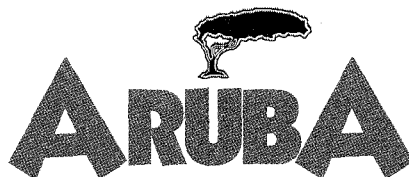


Perfect



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takes you

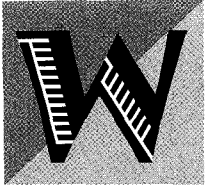
With welcoming people and lovely weather the year round, Aruba is ideal at first sight. And it gets even better the more you explore, with all sorts of interesting shops, fine restaurants, exciting casinos and a wide variety of land and water sports. You can pack your vacation with a whole list of activities—just don't forget to include a day or two at the beach.



For more information, call your travel agent or 1-800-TO-ARUBA.

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CARIBBEAN GETAWAYS



White sand beaches by the turquoise sea, the islands of the Caribbean prove an irresistible lure to New Yorkers, who visit in great numbers every year. Aside from its serene and natural beauty, the Caribbean's spirited mix of cultures, world-class resorts, and activities in and around the water provide the perfect setting for your next vacation.

But with close to a thousand islands, how does one make a choice? Michael Youngman, Marketing Director for the Caribbean Tourism Organization (CTO), suggests would-be travelers start by reading up. "The new edition of the Caribbean Vacation Planner gives a sense of the variety of the region." To receive a free copy of this colorful 300-plus page catalog, call 800-356-9999.

If you can't wait for it to arrive, pick up one of Fodor's Caribbean travel guides, updated annually to provide readers with the latest information. Caroline Haberfeld, editorial manager, advises, "Even if you go to the Caribbean for the sun and the clear, clean water and the relaxation, it's worth taking time to explore. Hiking is a great way to see waterfalls, mountains, even primal forests; it's also beautiful, intimate, and athletic. Consider sacrificing the high level of luxury you find on a major island for the privacy and romance of a smaller one. And when you go off-season (May through October), you can book at the best rates."

For example, at the Long Bay Beach Resort & Villas (800-729-9599) in Tortola in the British Virgin Islands, vacationers can choose from five packages that offer substantial savings on visits between June 1 through October 31. Guests at the hillside estate location that overlooks a mile-long beach can focus on romance, family, adventure, scuba-diving, or sailing during their stay.

Seasoned traveler Haberfeld recommends packing a pareo along with sunscreen, sunglasses, and your passport or birth certificate with photo I.D. More than swimsuit cover-ups; these sarongs can also be used as a beach towel or even a tablecloth for an impromptu picnic.

What are you waiting for? Make reservations now. Under the blue Caribbean Sea, brilliantly hued tropical fish and billowing coral reefs bid you welcome to paradise.

BEVERLY HOOD ALLEN
MARKETING DIRECTOR

ANGELA GAUDIOSO
EDITOR

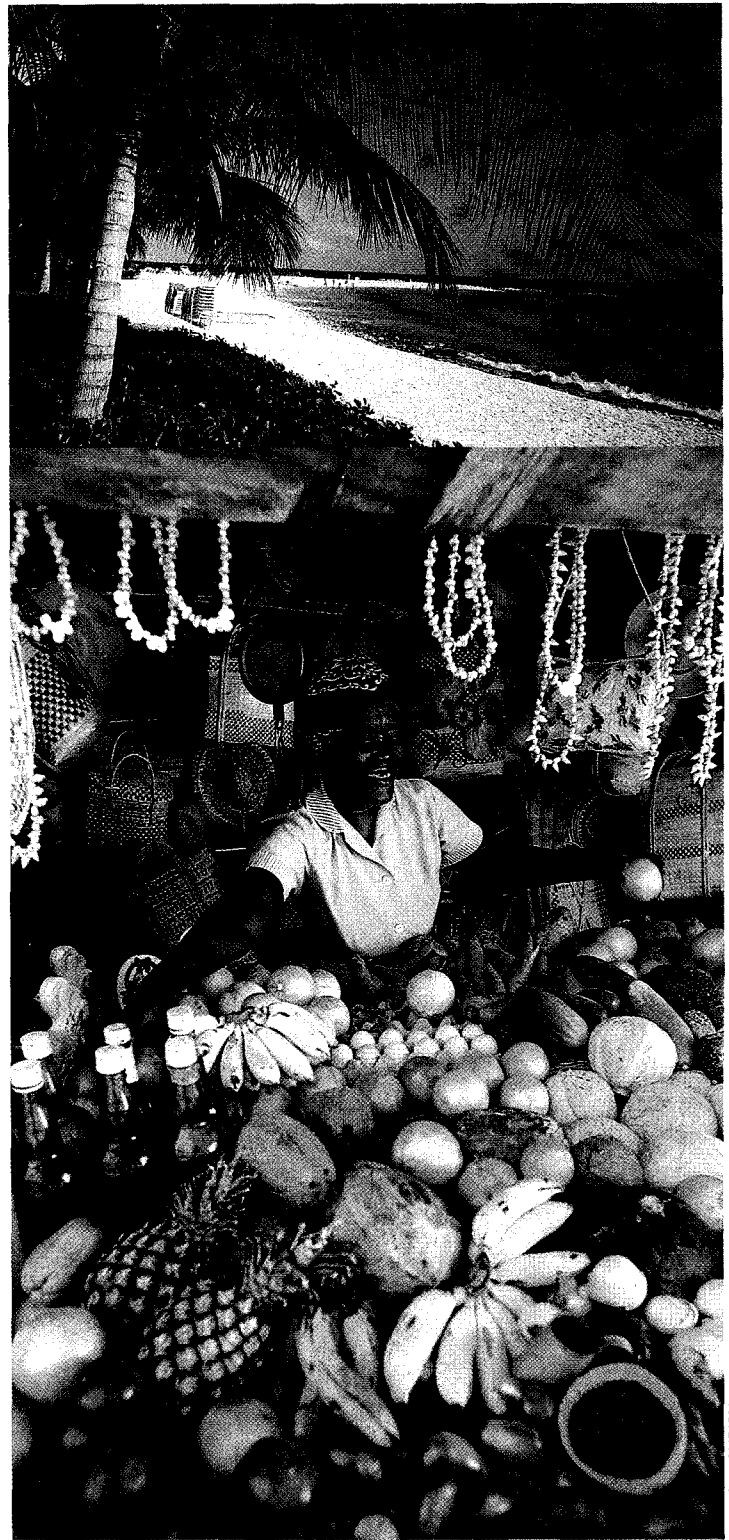
SUSAN BRESLOW SARDONE
WRITER

RICHARD MANTEL
DESIGN DIRECTOR

SUSAN BRAND
RESEARCH

SCOTT HUNT
INKWELL, INC.
DESIGN PRODUCTION

COVER PHOTOGRAPH:
MARTIN BARRAUD



JAMAICA TOURISM

"Out of many, one people": Jamaica is an island of varied and abundant textures, cultures, and races.

Aruba

Island Spirit: Dutch hospitality and Caribbean warmth combine to make Aruba a destination vacationers visit often. Drawn back to this friendly island 15 miles off the Venezuelan coast and a four-hour flight from New York, travelers appreciate the contrasting beauty of Aruba's white, sandy beaches and rugged countryside.

First Resorts: Thanks to Aruba's One Cool Summer program, cultural festivals and sporting events are plentiful during the sultry season, and hotel room rates are reduced up to 40 percent off winter prices. Lodging favored by sophisticated travelers include the Aruba Marriott Stellaris Resort and Casino, the Hyatt Regency Aruba Resort & Casino, Costa Linda Beach Resort, and La Cabana All-Suite Beach Resort & Casino.

Watersports & Outdoor Fun: Water-lovers can explore the turquoise deep by snorkeling or scuba diving. Jet- and water-skiing, sailing, and windsurfing along the seven-mile-long coast are also popular pastimes. On land, the new championship golf course, Tierra del Sol, boasts exhilarating ocean views. Other inland activities include horse-back rides and jeep safaris.

Historical Attractions/Island

Culture: In Oranjestad, the capital, Fort Zoutman and Willem II Tower at

the Historical Museum provide a glimpse into the island's past. To learn about Aruba today, visit the weekly Bonbini Welcome Festival and sample the country's arts, crafts, and flavors. Hikers can trek to the gold mill ruins of Bushiribana and Balashi, and amateur archeologists will find Aruba's caves and rocks imprinted with Indian petroglyphs.

Best Buys: If the idea of finding high-end silverware, crystal, china, and porcelain at savings of 20-30 percent sets your credit cards aqiver, allow time to explore Aruba's shops. Chic bathers favor wearing as a cover-up hand-woven shawls imported from Venezuela and sold at Les Accessoires in Seaport Village Mall.

Great Dining: Aruba's top-rated restaurants include Chez Mathilde, featuring fine French fare inside an original 19th-century homestead; Papiamento, which specializes in grilled Aruban/-Caribbean cuisine; and El Gaucho's, where diners can feast on juicy Argentine steaks. For more information, call 800-TO-ARUBA.

The Bahamas

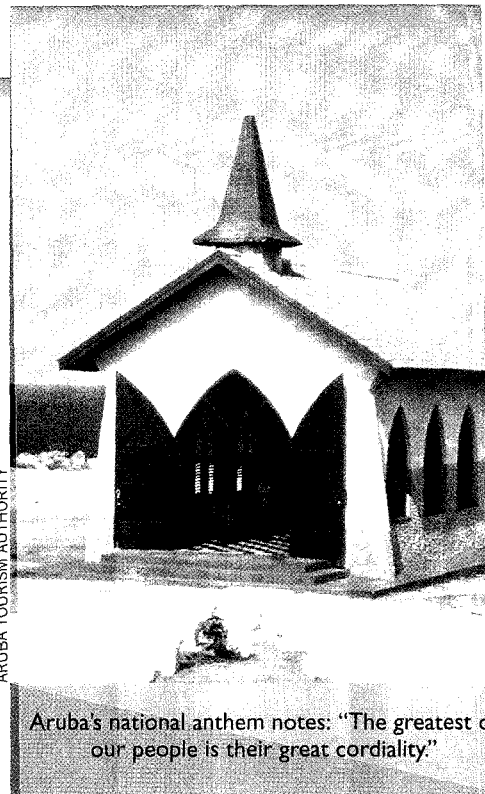
Island Spirit: Serene to sizzling, the 700 islands of the Bahamas present a diverse vacation experience. Each of the 20 populated islands has its own distinct charm. Dozens of international airlines carry passengers to Nassau and

Freeport with the 3 1/2-hour flight.

To explore the country with a local volunteer tour guide, register with the Bahamas Tourist Office for its People-to-People Program prior to departure.

First Resorts:

On Paradise Island, the opulent Ocean Club allows visitors to live as graciously as multimillionaire Huntington Hartford, who once called it home. Atlantis, Paradise Island contains a 14-acre



Aruba's national anthem notes: "The greatest of our people is their great cordiality."

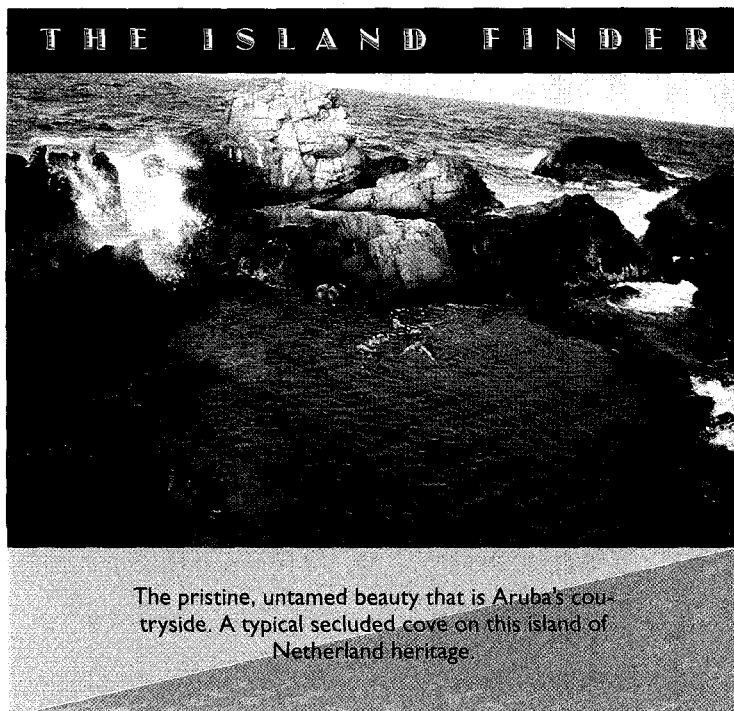
waterscape park that includes the world's largest outdoor aquarium. Near Nassau harbor, Graycliff is a renovated 18th-century mansion that is renowned for fine food and attentive service.

Watersports & Outdoor Fun: Just about any water adventure an aqua enthusiast could conjure is practiced here: Swimming, fishing, boating, sailing, snorkeling, scuba diving, water-skiing, windsurfing, parasailing, and jet skiing all challenge visitors to rise from the warm sands and dive right in.

Tennis courts and golf courses are plentiful and scenic. Exotic West Indian flamingos, green turtles, and the Bahamian parrot thrive in natural habitats inside protected inland areas.

Historical Attractions/Island

Culture: Guides licensed by the Ministry of Tourism are permitted to lead sight-seers into historical sites, of which there are many, including museums, national parks, and picturesque fishing villages. Noteworthy destinations include Abacos's candy-striped lighthouse, The Exumas' plantation ruins, Eleuthera's Glass Window Bridge, and Nassau's colonial buildings. Two indigenous forms of music, Goombay—a combination of African tribal, Native American, and British colonial influences—and Junkanoo—its more raucous and rapid descendant—are heard throughout the islands. May 16-18, the Caribbean Muzik Festival in Nassau features more than 30 of the region's hottest practitioners of these,

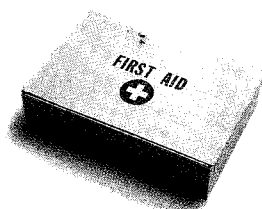


The pristine, untamed beauty that is Aruba's countryside. A typical secluded cove on this island of Netherland heritage.



Lucaya, Grand Bahama

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as well as reggae, swing, roots, and calypso artists.

Best Buys: Freeport's ten-acre International Bazaar features more than 100 shops that sell goods imported from around the world. At the adjacent Straw Market, locally made crafts, baskets, hats, and handbags are for sale.

Great Dining: Conch, the Bahamas' national delicacy, is served in spicy chowders, salads, and fritter dishes. Johnnycakes satisfy those with a sweet tooth, and gin and coconut water is a local thirst-slaker. *For more information, call 800-4-BAHAMAS or visit <http://www.interknowledge.com/bahamas> on the Internet.*

Barbados

Island Spirit: Unique in the Caribbean, Barbados—a country composed of many races and creeds—has

experienced unbroken British rule from its founding. Independence was declared in 1966, and this harmonious island has remained stable and strife-free in the thirty years since. From its craggy northern coastline to its golden meadows of sugar cane to the powder-soft western coastline, tiny Barbados is as attractive to today's vacationers as it was to the pirates of yore.

First Resorts: The island's 139 properties range from intimate guest houses to expansive luxury resorts. A stylish country house in the English tradition, Sandy Lane has served as an island hideaway for sun-seekers who have included Jacqueline Kennedy Onassis, Plácido Domingo, and Kevin Costner. Restored and resplendent, Villa Nova is a magnificent former plantation house. Pemberton Princess Hotels offer reciprocal privileges to guests: Glitter Bay is the former home of Sir Edward

Cunard, and the Royal Pavilion features ocean-front suites with a private balcony or terrace.

Watersports &

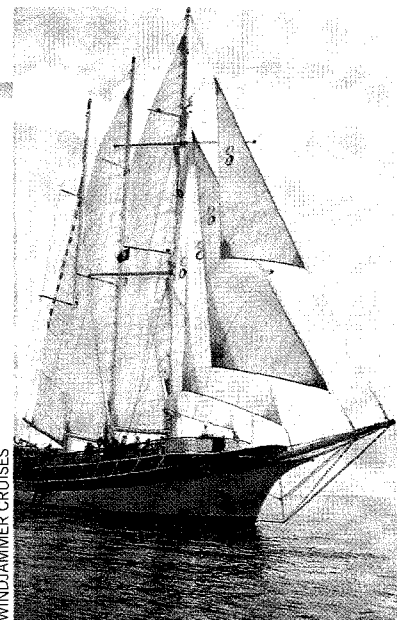
Outdoor Fun: Swing into tennis, golf, or a splash of water fun: Snorkel or scuba near sunken galleons, or go yachting, surfing and windsurfing, water-skiing, and parasailing. The Atlantis submarine is a submersible vessel that dives to 150 feet, allowing passengers to observe tropical fish and other marine life.

Historical

Attractions/Island

Culture: Rich in culture and heritage, Barbados invites visitors to discover its past on visits to Farley Hill, a former plantation, and St. Nicholas Abbey, a 17th-century mansion. Harrison's Cave contains stalactites and stalagmites, waterfalls, and underground pools. Nightly after dark, the sounds of Caribbean music waft from clubs in St. Lawrence Gap.

Best Buys: Head for Broad Street in



WINDJAMMER CRUISES

Bridgetown for tax-free shopping. Duty-free bargains include Barbados rum and other liquors, perfume, bone china, cameras, and electronics.

Great Dining: Afternoon tea is a tradition, often following a genteel game of cricket. At dinner time, The Cliff prepares an international menu; Ile de France exhibits gastronomic savoir-faire; Josef's serves continental fare. *For more information, call 800-221-9831.*

Cayman Islands

Island Spirit: Composed of Grand Cayman, Little Cayman, and Cayman Brac islands, this country enjoys the highest standard of living in the Caribbean.

First Resorts: Across from Seven Mile Beach stands the first-class Hyatt Regency Grand Cayman Resort and Villas. The more intimate Clarion Grand Pavilion Hotel surrounds a courtyard where waterfalls and fountains flow.

Charming and informal Pirates Point Resort on Little Cayman rewards guests who emerge from the underwater splendor with cordon bleu meals.

Watersports & Outdoor Fun:

World-renowned for diving, the Cayman Islands are surrounded by some 200 underwater sites, and visibility extends to 150 feet in some spots. At Stingray City, visitors swim with the otherworldly creatures. Windsurfing, wave running, water-skiing, and parasailing challenge one's balance and skill. Fishing and sailing expeditions, as well as a glass-bottom catamaran ride and visit to the Atlantis submarine can be arranged. On land, birdwatching and hiking are popular pastimes at locations including Queen Elizabeth II, Botanic

(continued on page 8A)



Cave in The Exumas: A visit to the 'out' islands is considered among the better ways to sample the 'real' Bahamian culture and natural beauty.

CARIBBEAN CALENDAR OF EVENTS

From lively cultural festivals to athletic events to days of sun and music, the Caribbean calendar year is filled with reasons to head south.

May 24-28

Long Island Regatta
Long Island, Bahamas

May 25-27

Mumms Cup Regatta
St. Croix, USVI

June 6-9

Eleuthera Pineapple Festival
Eleuthera, Bahamas

June 8

Maya Angelou lecture
St. Thomas, USVI

June 9-16

Ocho Rios Jazz Festival
Jamaica

June 21-30

Hi-Winds Pro-Am
Windsurfing Tournament
Aruba

June 26-July 4

St. John Carnival Village
St. John, USVI

June 27-30

Bahamas Heritage Music Festival
Nassau/Paradise Island, Bahamas

July 1-5

Sea Yacht Rendezvous
Grand Bahama Island, Bahamas

July 8-14

French Heritage Week Activities
St. Thomas, USVI

August 1-4

Reggae Sunsplash
Chukka Cove, Jamaica

September 15

Hugo Memorial Race
St. Croix, USVI

September 21-28

10th Aruba International Theatre Festival

September 22-28

Ladies Futures Pro-Am Golf Tournament
Nassau/Paradise Island, Bahamas

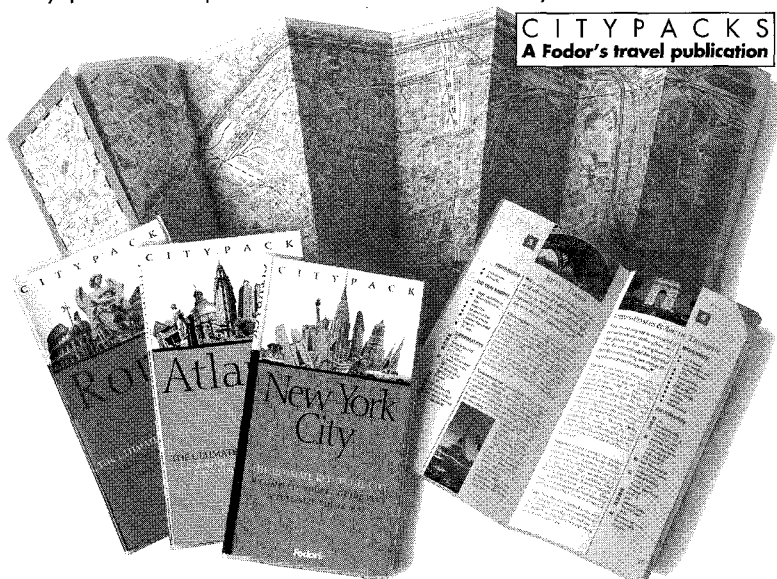
October 19-20

Caribbean Heritage Festival
St. Catherine, Jamaica

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JAMAICA



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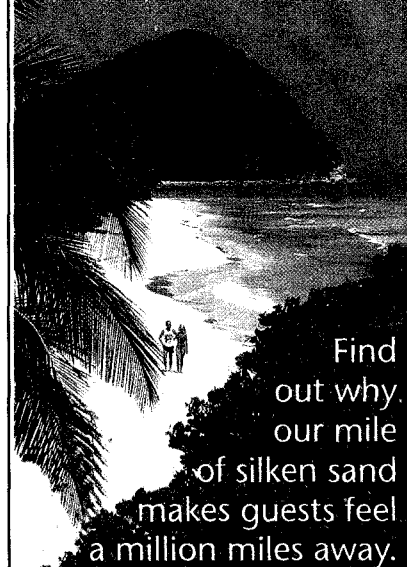
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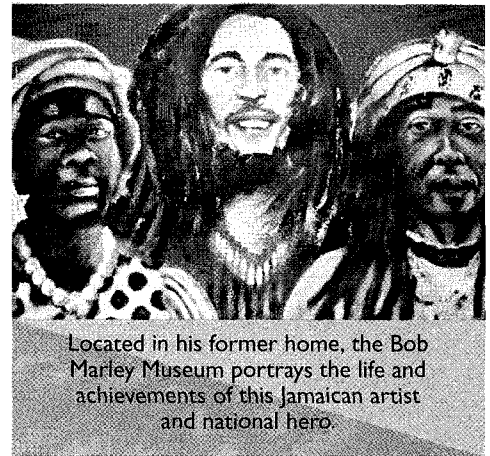
Park, and the Mastic Trail.

Best Buys: Stores in downtown Georgetown display jewelry and sculptures made from black coral or the marble-like caymanite. Shoppers can also find antique gold coins retrieved from sunken vessels alongside new china, perfume, and leather goods.

Great Dining: Lantana's is known for serving gourmet Southwestern/Caribbean cuisine; head for The Wharf if fresh seafood whets your appetite; Pappagallo's, which features Italian food, is set on a pond. For more information, call 212-682-5582.

Jamaica

Island Spirit: From Kingston to Montego Bay to Ocho Rios, Jamaica's identity is a blend of its many cultures and races. An island with a strong musical tradition, Jamaica is the birthplace of ska, dancehall, reggae, and rocksteady music, which can be heard everywhere from hotel lounges to lively local spots such as Negril's De Buss.



Located in his former home, the Bob Marley Museum portrays the life and achievements of this Jamaican artist and national hero.

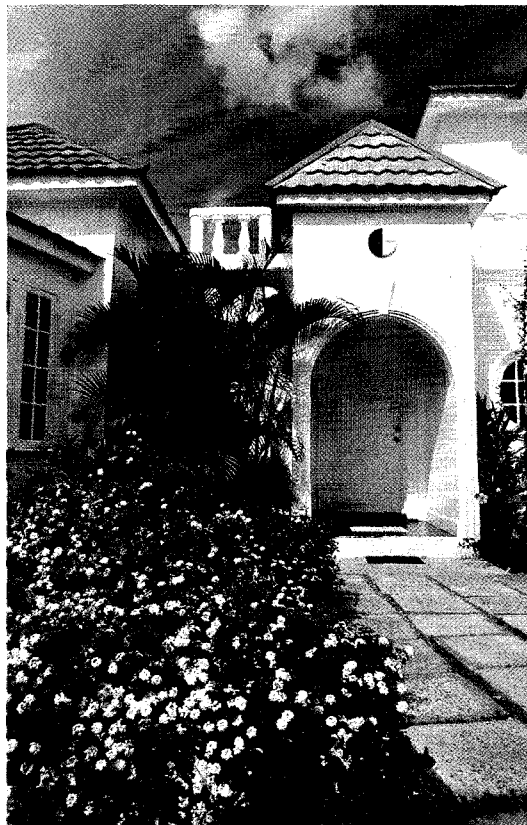
JAMAICA TOURISM

First Resorts: East of scenic Montego Bay lies Braco Village Resort, designed as an authentic Jamaican village complete with town square, sidewalk café, galleries, and boutiques. The spacious, romantic resort features the island's largest swimming pool, and professional instructors are available to turn neophyte sailors, windsurfers, snorkelers, and kayakers into aquatic wonders. Backed by crescent-shaped Montego, Half Moon Golf, Tennis &

Beach Club has 400 manicured acres that hold 13 tennis courts, 2 guest and 37 private pools, an 18-hole championship golf course, and a riding stable.

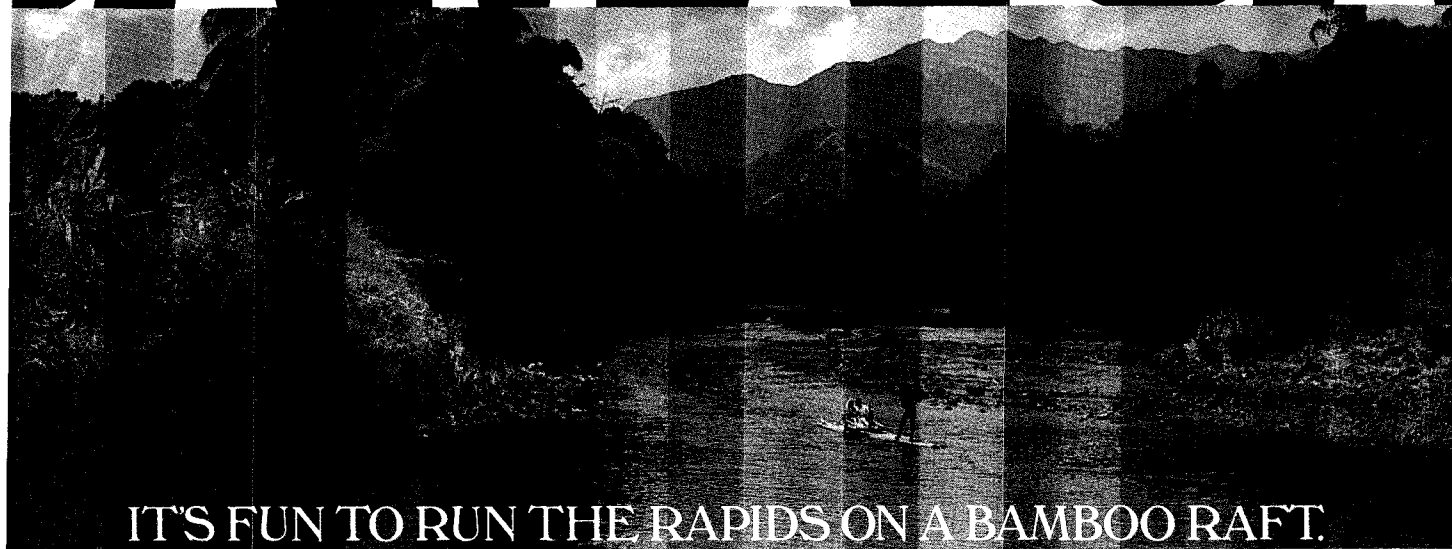
Watersports & Outdoor Fun: Jamaica's abundant natural mineral springs enable vacationers to unwind at spas throughout the island. Aquatic thrills can be found in activities such as kayaking, sailing, scuba diving and snorkeling, windsurfing, parasailing, water-skiing, and riding aquatrikes. The island's nine 18-hole championship golf courses include Tryall, ranked as one of the world's most challenging. Chukka Cove hosts top international polo players as well as visiting horseback riders. Bicyclists can traverse the lush Blue Mountains.

Historical Attractions/Island Culture: Kingston's National Gallery contains examples of the Jamaican art movement that began in the 1920s. Nearby, the Bob Marley Museum portrays the life and achievements of this interna-



A mile-long stretch of beach is just steps away from the luxurious and intimate Half Moon villas in Montego Bay.

JAMAICA



IT'S FUN TO RUN THE RAPIDS ON A BAMBOO RAFT.



IT'S ALSO NICE TO STOP RUNNING.

©1995 Jamaica Tourist Board

"Can we make it through those rapids?" cried Karen.

"Yah, mon," grinned our raftsmen, Stuart. "No problem."

So now we'd done the rafting. And the Blue Mountains. "Say Stuart," I called, "if we hurry, can we see Dunn's River Falls?"

"Yah, mon," he replied, "but why hurry? This is Jamaica!"

That night as Karen and I listened to the waves washing the shore, I began to get in sync with their long, slow rhythm.

"Tomorrow, let's just work on our tans," I suggested.

"Yah, mon," smiled Karen. "No problem."

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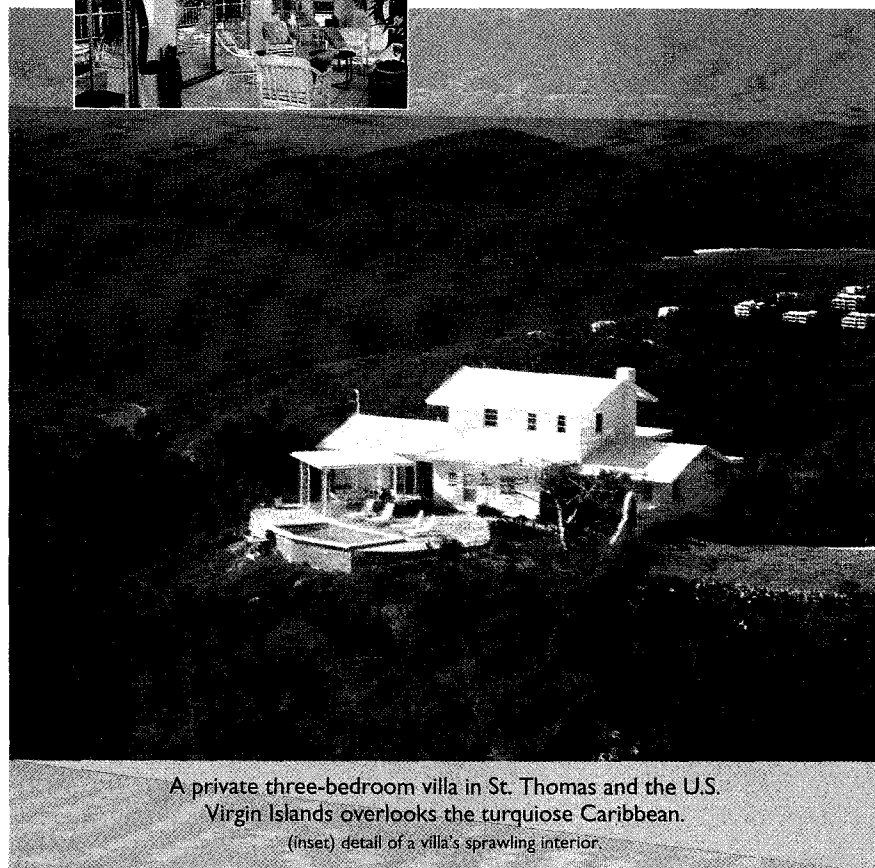
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tional performing artist. In Ocho Rios, the recently restored Firefly was a home of playwright Noel Coward, who claimed it had "the most beautiful view on earth." Visitors to Montego Bay can visit former grand plantations, each with its own haunting history.

Best Buys: Blue Mountain coffee sells here for approximately \$16 a pound (in the States, it's \$40). Macanudo cigars and Appleton Estate Rum are other island delicacies. In addition, shoppers can pick up perfumes, embroidered linens, and other items in Jamaica's duty-free shops. Local treasures include woodcarvings, artwork, and hats, handbags, and baskets of straw.

Great Dining: Sugar Mill, in the Half Moon Club, offers peppery Jamaican cuisine; the Blue Lagoon, in Port Antonio, dishes up tasty jerk specialties; on the hotel's terrace in Ocho Rios, the sophisticated Jamaica Inn delights guests with contemporary continental fare. For more information, call 800-233-4582. Or visit them on the Internet: <http://www.jamaicatravel.com>.



A private three-bedroom villa in St. Thomas and the U.S. Virgin Islands overlooks the turquoise Caribbean.

(inset) detail of a villa's sprawling interior.

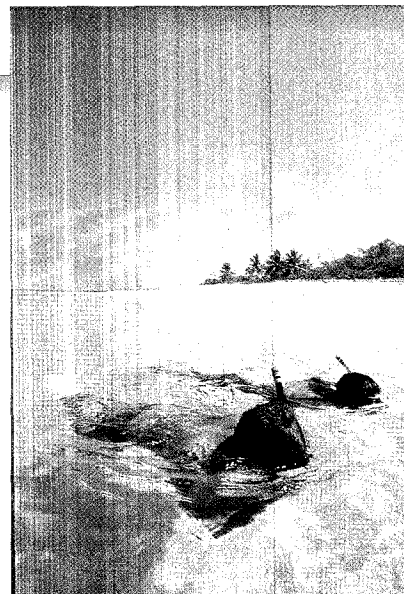
United States Virgin Islands

Island Spirit: A U.S. territory that invites Americans to visit without requiring a passport or visa, the United States Virgin Islands comprise St. Croix, St. Thomas, and St. John. White-sand beaches, crystal-clear waters, natural beauty, and duty-free shopping have long seduced travelers into choosing this as their preferred vacation or cruise destination.

First Resorts: A tropical replica of a Venetian villa, the opulent Grand Palazzo on St. Thomas is renowned for spacious rooms and spectacular views. St. Croix's Westin Carambola Beach and Golf Resort is composed of clusters of two-story, red-roofed villas and features a championship 18-hole golf course. St. John's Caneel Bay, recently renovated, is surrounded by seven glorious beaches.

Watersports & Outdoor Fun:

Aqua enthusiasts can get wet a variety of ways—fishing, sailing, water-skiing, surfing, parasailing, etc. On St. John, swimmers can even snuba (a sport that combines snorkeling and scuba diving). There



USVI TOURISM

"Have ya been to Buck Island, maitee?" Some of the best snorkeling in the Caribbean is found here.

is no shortage of half-day and full-day sails from St. Croix to Buck Island, home of the only underwater U.S. national monument. Throughout the islands there are ample opportunities to play tennis, hike, bike, and horseback ride.

Historical Attractions/Island Culture:

Built in 1679, Blackbeard's Castle today features a swimming pool open to day visitors, as well as a terrace where lunch is served overlooking Charlotte Amalie. Also on St. Thomas, the Camille Pissarro Building and Gallery feature works by the great Impressionist. An exhibit of his artistry is scheduled for late in the year as part of the bi-centennial celebration of the Hebrew Congregation of St. Thomas. On St. Croix, explore the Danish-style town of Christiansted. Tours of St. John begin at colorful Cruz Bay, a casual harbor town.

Best Buys: A true haven for shoppers, USVI's duty-free allowance is \$1,200, twice that of any other location in the Caribbean. In St. Thomas, the streets of Charlotte Amalie are lined with purveyors of fine china, perfumes and liquors, linens and leather goods. Jewelry—gold, precious stones, and watches—is also a good buy.

Great Dining: Among the islands' top rated restaurants are Hotel 1829 on St. Thomas, which serves classic continental fare; Gallic Chateau de Bordeaux on St. John; and The Top Hat on St. Croix, specializing in steak, seafood, and Scandinavian dishes. For more information, call 800-372-USVI or visit <http://www.usvi.net> on the Internet. •



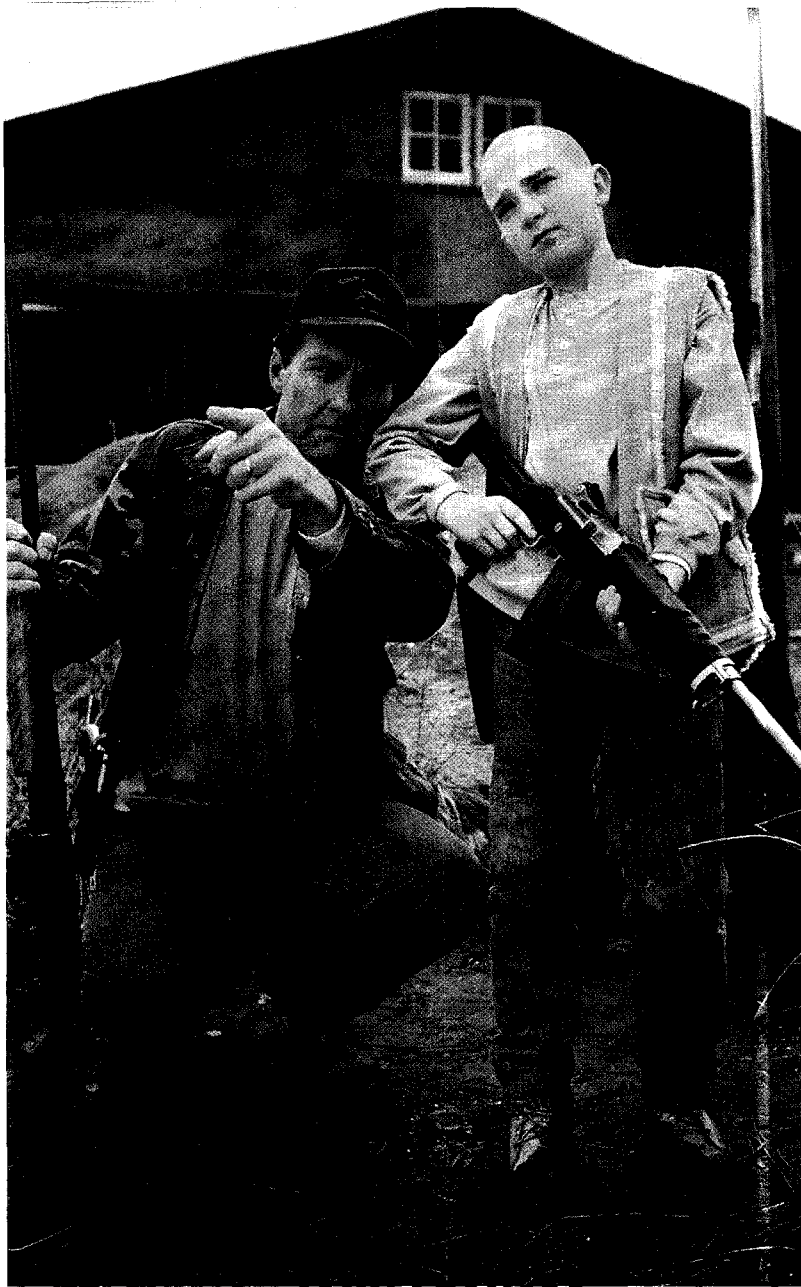
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They're your islands.



TELEVISION JOHN LEONARD Let It Bleed

Their own private Idaho: Randy Quaid, left, and Bradley Pierce, living way off the grid.

AT THE PREMONITORY END OF THE FIRST TWO hours of the mini-series *Ruby Ridge: An American Tragedy* (Sunday and Tuesday, May 19 and 21; 9 to 11 P.M.; CBS), we don't know yet if the Feds will shoot the Weavers' dog. With their track record so far, they'd be lucky to hit Idaho. That they should have been deployed at all, in August 1992, in the woods below a ramshackle Weaver compound, in fetishized military-drag combat gear, with helmets, ski masks, infrared goggles, and 9-mm. machine guns suggests a depraved indifference to common sense. But Ruby Ridge was a conspiracy of numbskulls, a danse macabre of matched stupidities in competing macho dress-up, as if intimations of Armageddon brought out the retarded in everybody.

'Ruby Ridge: An American Tragedy' illuminates the Idaho standoff—and the abject stupidity of all involved.

In the event (come Tuesday), the Feds do gun down the dog, as well as 14-year-old Sammy Weaver, the Littlest Skinhead. And one of their own is shot. Upon which promiscuous bloodletting the siege begins. During which an FBI hostage-rescue team—abetted by armored personnel vehicles, forklifts of Idaho National Guardsmen, and combat troops at what appears to be battalion strength—will also shoot Vicki Weaver, who may have been crazy but was still a mom, with a babe in arms. After which, thanks to Bo Gritz and a good lawyer, Randy Weaver will win a \$3 million settlement from the U.S. government, and the right-wing gun nuts will get a marketable martyr. From which, of course, the Bureau of Alcohol, Tobacco and Firearms, the FBI, and the Department of Justice will learn absolutely nothing in time to apply it in Waco to the Ragnarok of the Branch Davidians, where, because there were almost as many TV cameras as there were guns, David Koresh, had he wished, could've watched himself go up in smoke "live." Janet Reno certainly did, never for a minute imagining what would happen in Oklahoma City.

As docudramas go, besides being cautionary, *Ruby Ridge*—directed by Roger Young, from a script by Lionel Chetwynd based on a book by Jess Walter, *Every Knee Shall Bow*—is well-shot, smartly paced, and can't-miss, combining such surefire prime-time staples as children, dogs, guns, swastikas, hateful bureaucrats, crazy mothers, and a trial scene. We leave flat Iowa for the mountaintop that Vicki saw, in a vision in a bubble bath, where Randy will steal for a living. We watch their kids at martial drill with loaded rifles, in Nazi regalia, among the chickens. We spend a lovely summer day waving Confederate flags at an Aryan Nation picnic, where they complain about "a national holiday for a commie pinko nigger" like Martin Luther King. We admire a bumper sticker reading THIS COUNTRY WAS BUILT BY WHITE MEN WITH GUNS. While Vicki grapples with a "Zionist one-world conspiracy" that somehow includes network television and Halloween, the biker to whom Randy sells a sawed-off shotgun is an undercover Treasury agent.

Had the Weavers watched television, of course, they would have known more than they did about their legal rights and maybe even understood the concept of entrapment. But even Randy knows enough to refuse the deal the Feds offer to cut him, which would require his spying on his fellow goons. That exhausts his cunning. He ignores a warrant for his arrest. He wants his own private Idaho. And the cowboy marshals, so obsessed with image, so command-post macho, make a federal case of it, as though he were Saddam or Qaddafi.

If there's not much here to explain whatever peculiar alchemy processed these cheeseheads from wholesomely intolerant white-bread Christians and traditionally rugged American individualists ("Elbow-room!" cried Dan'l Boone) into gun-toting, swastika-brandishing, down-home hobbits of the apocalypse—as

near as I can figure out, before he got into gunrunning, nobody ever did anything bad to Randy except put up with his fecklessness—well, we aren't exactly talking about rich interior lives, not even for Treasury agents. On all sides it's Manichean pulp. As Randy Weaver, Randy Quaid is a perfect lummock of a loser: Like a poster child for brain-cell shortage, he does stupid to a star turn. As the more fanatical Vicki Weaver, startling with dark hair, Laura Dern leaps in a single bound from David Lynch to *The Turner Diaries*, as if fascism were her natural element. G. W. Bailey as Vicki's decent, baffled father is affecting; Diane Ladd as her worried mother is largely wasted; Bob Gunton as Bo Gritz gets barely more than a walk-on role; Darren Burrows as a hanger-on in the Weaver bunker reminds me of how much I still miss *Northern Exposure*; and Joe Don Baker as the lawyer who springs Randy once more proves to be superior to the surprisingly few and shamefully meager television roles they dole out to him. Throughout, from these "white sons of Isaac," we get a lot of Bible, especially the Old Testament.

It occurs to me that mixed nuts are forever finding what they need in the Old Testament, as if it were a how-to manual on crazy violence in the sun-stunned, goat-munched desert. (Why not a TV mini-series on the mass suicide in Switzerland of the Order of the Solar Temple? With its occult origins in alchemy, the Knights Templar, and Rosicrucian sun-worship, at least we'd get a fresh set of symbols, a rose to abet the cross, not to mention gunrunning, money-laundering, lettuce fetishism, and plastic bags on dead heads.) Modernity hurts. Like the Freemen of Montana, like the Texas Branch Davidians, our Weavers suck upon a grievance to dregs as bitter as the Afrikaners, minus the mythic memory of a Great Trek and the perfidious Zulu Dingane. Beware white tribalism. In the downsizing of America, must we really choose between Luddite fundamentalists and cyberpunk digit-heads?

It also occurs to me that the "media elite" they hate so much are always feeding their frenzy with confabulations of oppressive government, virtuous loners, and an impossibly romanticized *Volkgeist*—with Alamos and Masadas. Isn't this peachy keen? And after viewing *Ruby Ridge: An American Tragedy*, something else finally occurred to me: That, for all its gothic stylishness, the genius of *The X-Files* has been to combine fear and loathing of the federal government with nightmares of alien abduction into one enormous paranoid fantasy of black helicopters and abusive sex. It appeals to the Freeman in all of us, the militiaman and the masochist. ■

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Orpheus Descending

Mark Morris's choreography of Gluck's opera 'Orfeo,' while flawed, has stunning moments; but the singing, directed by Christopher Hogwood, never comes to life.

DANCE TOBI TOBIAS

IN DIRECTING THE HANDEL & HAYDN SOCIETY'S PRODUCTION OF Gluck's **Orfeo ed Euridice**, Mark Morris may be playing the role closest to his heart. Celebrated as an iconoclastic choreographic genius, he has a passion for vocal music—early music in particular—that interviews he's given suggest is even larger than his impulse toward dance. What one loves best, however, is not necessarily what one does best. Morris's staging for the opera's three principals and chorus, and the sixteen dancers of his own company, is interesting but uneven. It tries to do too many different things, some of which work as ideas but not as theater, and the continual shifting in tone is unnerving. Everywhere, though, lie marks of a talent so large, you're happy to be in its presence. I saw Morris's production in Boston, just after its Iowa City premiere; it will be at the Brooklyn Academy of Music's Opera House May 16 to 18, so the New York audience can judge for itself.

Overall, Morris's staging is more imaginative and fluid than we usually get at the opera. The chorus is treated formally, clad in stark contemporary evening dress and ranged in two clusters on opposite sides of the stage, a twin organism that observes, amplifies, and comments on the proceedings, framing and anchoring them. The action—the poet-musician Orfeo's attempt, abetted by a saucy god of love, to rescue his beloved Euridice from the realm of the dead—takes place in a parabolic labyrinth of translucent white fabric that falls from on high in gentle folds, giving the effect of melting classical columns. This set, by Adrienne Lobel, is at once evocative, serviceable, and witty in its references to Art Deco Hollywood's plaster-cast take on the Greeks. The singers alternate—somewhat vaguely—between stylized operatic gesture and touchingly naturalistic behavior, while the dancers dance every which way, according to the needs of the moment.

To my mind, the production contains two memorable uses of dancing. One is not only conventional but the sort of thing Morris, who delights boyishly in the gruesome, would be expected to bring off well: the dance for the angry, suffering specters at the gates of Hades. It begins as a cross-stage frieze of weirdly contorted bodies seen in silhouette, then develops into a passage of roiling, spasmodic moves, full of fierce thrusts and agonized collapses to the floor, a tortured expressionism executed within the exquisitely deployed formal patterns that are the hallmark of classicism. The combination is just plain brilliant. A moment later, the same dancers return in tunics of white chiffon as the Blessed Spirits, drifting in and out of sight without any agenda, like fish in an aquarium, all eternity being theirs. In this section,

alas, Morris can't get past the suspicion that Elysium must be—well, rather boring.

The other admirable passage is so original and mysteriously beautiful, it alone nearly justifies the whole production. Orfeo (sung by the countertenor Michael Chance) is positioned at the left side of the stage on one of the two stepped platforms the chorus has vacated; the dancer Joe Bowie is opposite him, on the other; a gulf of space, eerily luminous, stretches between them. As Chance stands stolidly in place, singing a long disquisition enlarging upon his melancholy, yearning state—precisely spelling matters out and accompanying his music with stock gestures—Bowie dances what seems to be an emotional subtext. Bowie's movement is weighted, plastic, sensuous, replete with secrets only half revealed, eloquent in ways related to song but not within that art's resources. And as if to echo the fugitive quality of our most primal thoughts and feelings, the dancer and his dancing come and go; Bowie rushes off and returns, rushes off and returns. This strange duet is at once heroic and tender, and it seems to represent the overall effect Gluck was after.

Another fine touch is Morris's treatment of the celebratory ballet that culminates the piece. Flouting the dictates of classical myth in order (continued on page 140)





Morris's dancers command the stage, but the voices fail to fill the room.

PETER G. DAVIS

THE ORIGINAL MULTIPLE-CHOICE OPERA, GLUCK'S *Orfeo ed Euridice*, can seem like an unpredictable adventure each time it reaches the stage. The composer himself left two different versions of the score, the first (in Italian) written for Vienna in 1762, and a more elaborate one (in French) for Paris in 1774; in 1859 Berlioz made a much-performed conflation of the two. Since then, the work has been served up in various editions, as a vehicle dominated either by famous conductors (Toscanini, Beecham, Karajan, Solti), singers (Viardot-García, Homer, Ferrier, Stevens, Baker), or designer/directors (Appia, Wieland Wagner, Kupfer). Sometimes musicologists make themselves the stars, putting an up-to-date spin on how Gluck "reformed" the genre by replacing the florid intricacies of Baroque opera with classically styled music of lofty simplicity. Not long ago, *Orfeo* was almost invariably sung by a mezzo-soprano, but in recent years tenors and baritones have taken on the role, and the fashion now is for countertenors. The only voice type we are never likely to hear sing the part is the one Gluck originally wrote it for, a castrato.

Yet another important ingredient of *Orfeo*—the dance—is stressed in the production directed and choreographed by Mark Morris that arrives this week at the Brooklyn Academy of Music, and commentary on the visual details I leave to my colleague Tobi Tobias. The edition used here adheres religiously to the austere 1762 version, which ironically contains considerably less dance music than the French revision. Even so, Morris's group still dominated when I saw them perform the opera last month in Boston's Wang Center, although perhaps the musical element may be strengthened by the time this traveling *Orfeo* reaches BAM. In any case, what apparently started out as a dream-team collaboration between Morris's dancers and Boston's venerable Handel & Haydn

Society, founded in 1815 and now under the direction of British conductor Christopher Hogwood, has not turned out well, and the purely musical aspects of Gluck's opera are badly shortchanged.

Hogwood may well be, as the program styles him, "a pioneer in historically-informed performance," but that counts for little when his small band of period instruments and reduced choral forces are practically swallowed up in the vast spaces of the Wang Center auditorium—and I doubt that the accommodations at BAM, although less cavernous, will prove much more hospitable. Even if the performance could manage to produce greater aural immediacy and impact, the overall musical quality is so undistinguished that a more intimate, acoustically friendly hall would hardly seem to make a difference. Widely separated on either side of a large stage, the chorus sounds thin and poorly blended, the orchestral playing lacks precision and color, and Hogwood's plain, emotionally detached direction fails to provide the opera with any dramatic urgency.

As *Orfeo*, Michael Chance is also to a large extent victimized by his surroundings, but this voice is miscast as well. His high countertenor, brilliant in the top register but less sure in power and projection as it descends to where most of *Orfeo*'s music lies, sounds acutely uncomfortable dealing with a part written for an alto castrato. Unable to give words and notes the expressive shape and inflection Gluck clearly intended, Chance is eventually defeated in a struggle simply to be heard. With much less to do as *Euridice*, Dana Hanchard provides a few welcome moments of ardor and eloquence, and Christine Brandes's pert Amore adds a few naughty touches—at one point she cleans her nails with *Orfeo*'s suicide dagger. Morris's inventions may have their charms, but *Orfeo ed Euridice* is still an opera, and operas can only come to life when the music is adequately served.

BY NOW A FAMILIAR AND WELCOME YOUNG SINGER AT the Metropolitan and City (continued on page 140)

DANCE TOBI TOBIAS

(continued from page 138) to serve up the happy ending that the Hapsburg emperor in whose honor the opera was composed would have expected, Gluck allowed his Euridice a second comeback from the dead. Morris renders the rejoicing as a just-folks pastoral, with the folks seemingly taking instruction—a moral lesson about love and life—and then reveling in the fact that their heroes have escaped with their lives to enjoy marital bliss.

This is one of several ploys Morris uses to make us relate to genres—opera, mythology—that may seem remote in content or style as if they were a natural part of our personal experience. He gives similar treatment to the opera's most ravishing aria, "Che farò senza Euridice?" having Orfeo sit beside the body of his twice-lost bride, quietly inquiring of the gods how he will manage without her. His pathos is so unemphatic he might be the most ordinary bereaved soul in the world, and the question a practical one.

The problem is that Morris hasn't really settled on this make-it-real attitude, or on the more elevated tone he applies in other scenes, or—Heaven forbid!—on the slapstick comedy he assigns Amore as a relent-

less shtick. He shunts from one to the other as if he wants to have it all. His taste has always been eclectic and his fantasy fertile and daring. In his pure-dance works, though, Morris has been able to select rigorously from among his various impulses or, as in the glorious *L'Allegro, il Penseroso ed il Moderato*, find a means of uniting them so that the checkered panorama coheres and serves as a metaphor for the splendid richness of the world. His *Orfeo* leaves me wondering whether further experience in opera will make him as effective in that field as he has been in concert dance, or if he hadn't better stick to his last. ■

CLASSICAL MUSIC PETER G. DAVIS

(continued from page 139) Operas, Lauren Flanigan made a grand gesture out of her recent New York recital debut at the 92nd Street Y, offering three works dealing with female identity: Beethoven's heroic concert aria "Ah! Perfido"; Hindemith's 75-minute-long cycle based on Rilke's poems about the life of the Virgin Mary (*Das Marienleben*, sung in the superior first version of 1922–23); and the premiere of Deborah Drattell's "Eishes Chayil," an unaccompanied ode to Jewish women using

words from the last chapter of Proverbs. Flanigan sang this challenging program without pausing for an intermission, and she gave of herself tirelessly for a full two hours. I was more than once reminded of the recital marathons Eleanor Steber used to present with such vocal and emotional generosity. In fact, Flanigan even bears an uncanny physical resemblance to Steber, especially when her face reflects a song's every expressive detail.

Das Marienleben was accompanied by projections of ancient and contemporary iconographic images—a typically creative touch, although Flanigan's singing of such an exhausting cycle, together with Emma Tahmizian's richly detailed account of the piano part, was enough. This warm, secure soprano easily commands both the power and the delicacy to convey the music's enormous expressive range—Rilke's Mary is a complex, thoroughly humanized figure—a sound no less gorgeous when spinning out a hushed lyrical phrase than when in the throes of full-voiced dramatic ecstasy. I've never heard a more musically complete, intellectually focused, or compellingly passionate statement of the 28-year-old Hindemith's youthful masterpiece. ■

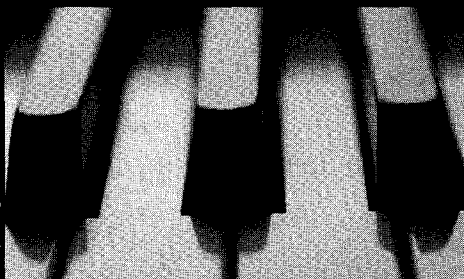
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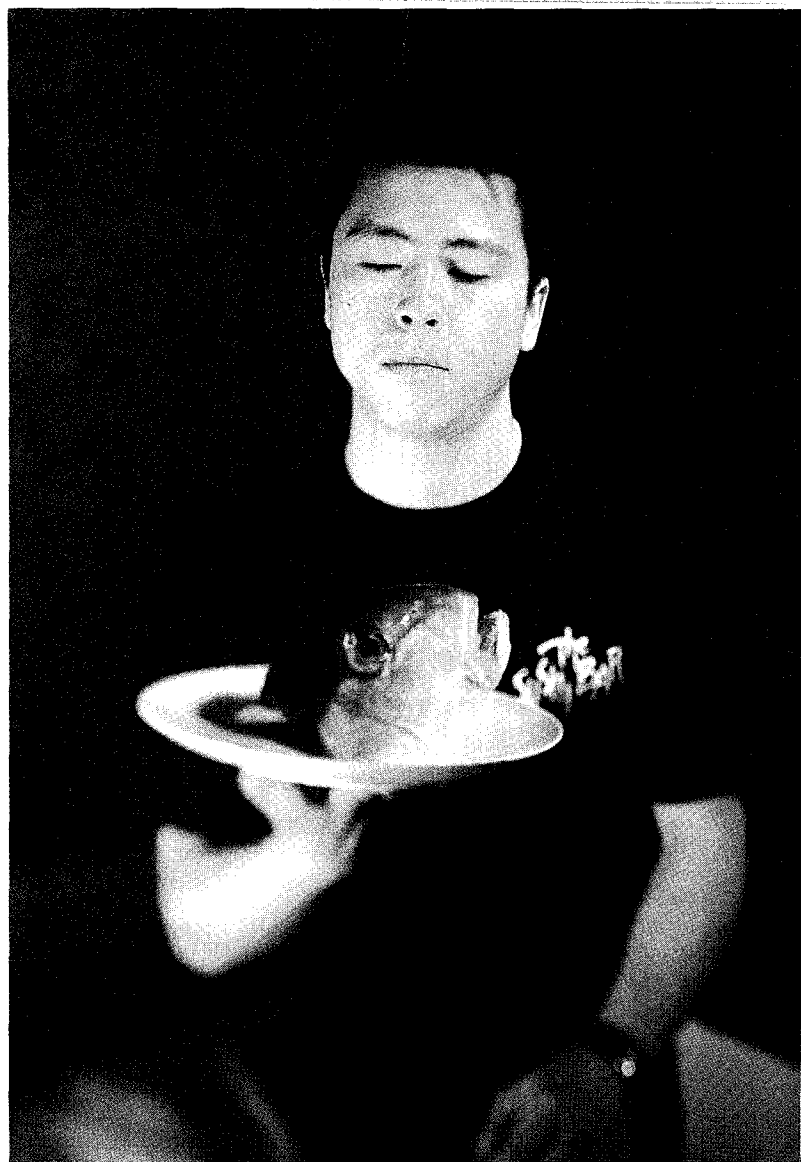
HE HAS THAT BRAD PITT GAZE, NOT QUITE A twinkle, not outright smolder, and when he isn't laughing, clowning, and bowing in a kind of playful punctuation, Hiroshi Nakahara is deftly cleaving wondrous New Age sashimi and finger rolls at **The Sushi Bar** in the heart of midtown Manhattan's Little Tokyo. "You know the crowd is hot when even the guys have henna in their hair," observes my sensei in this wasabi world. We park on a pair of tall and comfortable stools, amused to discover that a peanut makes a perfect chopstick rest. In a minute we are sipping ice-cold sake and riding the roller-coaster highs of Hiroshi's brilliant inventions. Chosen from the daily specials, painted in red on the mirrored wall: imported octopus sashimi, unusually silken, set on ice with three sauces in small porcelain pots. And then raw shrimp, astonishingly sweet, served with wasabi, a flourish of shiso, and strings of daikon.

From the kitchen comes textural dazzle, beef-brain fritters—a delicacy we love—crumbed, deep-fried, and shimmering in a shower of dried bonito flakes. Chunks of tender skate are quick-fried, too, and piled beside a tricolored sandscape of seasoned salt, mustard powder, and rust-hued cayenne. Battered eggplant, stuffed with layers of fish paste and chicken paste, is so good it must go on the menu. Crunchy arugula-and-potato roll on slashes of what could be Thousand Island dressing is a reminder of Hiroshi's brief stint at the T Salon in the Guggenheim, where I first discovered his flair. "Surprise us, Hiroshi," suggests my companion Barry Wine, the chef's former boss at the Sony Club.

On either side of us, a small caboodle of Japanese hipsters—beautiful, chicly turned out, and discreetly henna'd—are giggling and nibbling in that slow, stylized ritual of sushi eat-and-chatter with the trio of chefs in their signature black tees. SOPHISTICATED UNIVERSAL SUPER HIP INTERACTIVE is printed in small letters on their backs. In no time, my Nipponophilic friend predicts, this smart canteen will become a snacking spot for couples emerging from the neighborhood's cluster of Japanese clubs and piano bars. The cool duplex expanse of window already beckons. And the lounge, awaiting disco approval, may also draw. Upstairs, a jukebox throbs in a small, draped, darkened hideaway, and night owls can linger till three in the morning. The prices are right, too, lower than in the town's classic great temples of sushi—about \$50 each for us, as we tend to be greedy eaters and temperate drinkers.

In these frenetic days of cross-cultural borrowings, it's no surprise to see the tin olive-oil pitcher at Hiroshi's right hand. We watch as he pours a splash on the rare-beef sushi studded with toasted garlic chips. "You like olive oil?" Wine asks the chef. "Not olive oil," says Hiroshi. "Soy sauce. I like the can." He presents to each of us a small column of seaweed piled high with . . . what? Little beads that burst like caviar on the tongue. Ton-buri, he says. "Vegetable caviar," explains Chris, the American waiter whose skill with Japanese bridges any language gap here—CORN BROOM, it says on the jar he shows us. Next, Hiroshi offers four short seaweed rolls standing in a row on a black lacquer wedge, one topped with salmon roe, another with crab coral, a third with yam gelatin, the last with uni (sea urchin, my favorite). Inside, the warm rice is shot through with chopped pistachio and bits of tempura crunch. Coffee jelly, so ascetic served in light cream, is a revelation when we plop it atop an order of rich vanilla ice cream.

Days later, Hiroshi is nowhere to be seen when we ar-



THE INSATIABLE CRITIC GAIL GREENE Passion: Fish

In midtown, New Wave sashimi at the Sushi Bar; Sullivan's high-concept food nostalgia.

rive. "He's taking a turn in the kitchen," the waiter Chris reports. Alas, the energy level at the bar has dipped dangerously. The peanut chopstick rest has been replaced by a too-smooth stone. And the menu has been trimmed—no brains, no chicken wings. "We're still fine-tuning," says Chris. But Hiroshi himself emerges to deliver our yellowtail-chili sashimi with a deep bow. The pristinely fresh fish glistens on a toss of watercress. And its sweetness is magnified by a heady accent of horseradish and a torrid kick of chili. A salad of fluke, radish sprouts, and pistachio bits with chili dust alongside is followed by carpaccio—raw tuna under shards of Parmesan on arugula. "I like carpaccio at Angelo's in Little Italy," says Hiroshi. A perfectly squared rectangle wrapped and tied in bamboo leaf arrives. "It's a gift. Open it," he says. Inside: a loaf of rice topped with luscious raw mackerel, al-

Fish as fetish:
Chef Hiroshi
Nakahara at
the Sushi Bar.

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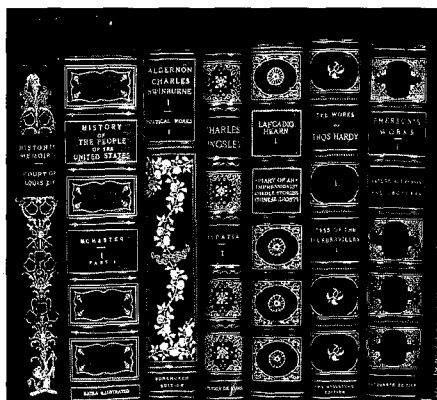
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ready sliced. Epiphany. "Hiroshi, you're on the moon," says our guest tonight. Strips of crumbed-and-fried calamari come with celery strips and a spicy sesame sauce—shades of Buffalo. Then a hand roll for each of us, plump with fragrant uni. There's scarcely room left for shrimp tempura and soba noodles in soy broth, a portion divided for three, in big black pottery bowls that reflect the red, blue, and purple neon in the coffered ceiling above. Dessert? Not tonight, we decide. But with the check comes a tray carrying three lacquer wedges. On each sits a ceramic square bearing a ridiculously tiny pastry puff, about as big as a nickel, filled with green-tea ice cream. Hiroshi is laughing. And so are we.

The Sushi Bar, 256 East 49th Street (644-8750). Dinner, 6 p.m. to 3 a.m. daily. A.E., D.C., M.C., V.

JUST ANOTHER THEME PARK, WE DECIDED, quickly dismissing **Sullivan's Restaurant and Broadcast Lounge** when it moved into the old Cordial Bar spot in David Letterman's tawdry fiefdom. But what restaurateur Earl Geer (the Hi-Life chain) had in mind when he won the CBS competition for the space was a PG-17 supper club with a fifties feel and a serious kitchen. Not for gawkers. Not for moppets. Not for T-shirt collectors. Especially not at these prices, entrées \$15.50 to \$27.50 at dinner, with a reasonable discount at lunch.

True, there is framed nostalgia in photographs of great moments from *The Ed Sullivan Show*. A bank of tellies glows at the nonsmoking bar, and a few goldfish swim in the television fishbowl recessed in the maître d' podium—nothing to detract from architect Jim Biber's stylish re-creation of a vintage nightclub with a Ziegfeld-girl stairway, Hollywood booths, painted drapery, and a two-story sweep of mirror that plays fabulous tricks on the eye.

Chef Neil Murphy is a trickster, too, as he proved at the Symphony Cafe when he dispatched the waiter in a fishing hat to deliver shrimp dumplings in a steamer hanging from the end of a ten-foot fishing pole. So no surprise when we are recognized, and he sends out a Chinese dragon boat that dominates our table, with spring rolls in a mesh basket, scallion pancakes on the deck, and just a taste of sensational hot-and-sour soup in eggshells.

Here's the kitsch: The menu is half updated fifties steakhouse, half Chinese. And I don't mind the schizophrenia, because the Americana is mostly splendid. If only the pot stickers, the litchi-tea-smoked duck, and the Peking chicken had more finesse. The spare ribs are almost good enough, and even as I write this I crave that fabulous "eight-treasure hot pot"—a giant bowl, enough for four to share. But the cold sesame noodles are stuck together. A "rendezvous of butterfly

prawns and scallops" proves to be one of those unfortunate blind dates, unforgivably bland. And the Peking chicken is so assimilated it smacks of chop suey. Is this taking fifties authenticity too far?

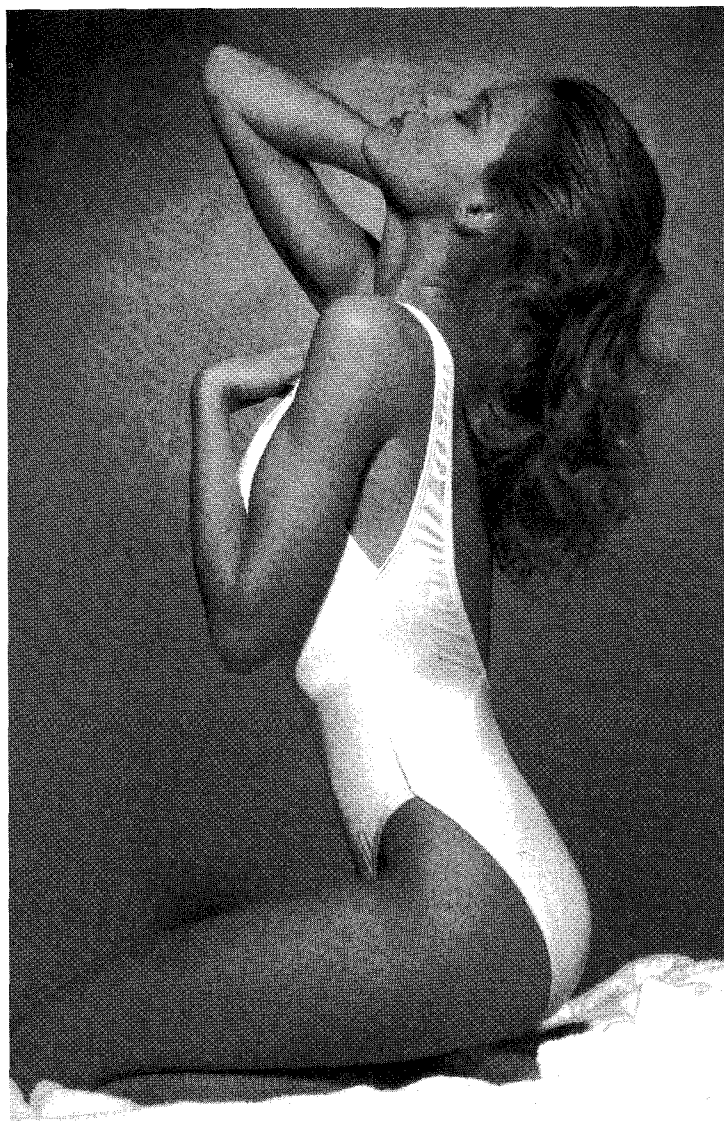
Start with spicy tuna tartare in tandem with smoked salmon swirled around crème fraîche, or with a delicious gathering of tomatoes, red onion, string beans, and Roquefort in a lively balsamic vinaigrette. Or with a classic shrimp cocktail gussied up to look like a chorine's headdress. Personally, I can take only so much tampering with a Caesar: Pecorino Romano and semolina croutons are acceptable, but I veto tomatoes. And the clams fade away in a mince with chorizo, lemon, and parsley.

But Murphy does a winning homage to vintage carnivores with a trencherman's duo of lamb steaks on the bone with roasted garlic, one night's mammoth and perfectly cooked veal chop, and the sirloin (it comes big and bigger, twelve ounces or sixteen) with caramelized onions. Though my mate, the Road Food Warrior, can't believe I actually want him to order the much-reviled suburban standby surf and turf, we agree its buttery filet mignon, the tender lobster, and onion crisps are all first-rate. A tingling red-wine reduction brightens up the roasted salmon on a nest of savory cabbage even though the accompanying horseradish pie is slightly undercooked and underseasoned. The wine list is modest in size, but there are very good selections from \$23 to \$59. A '91 Clos du Marquis de Léoville-Las-Cases seems just right with all that turf.

Krista Kern's irresistible desserts never sacrifice oomph for wit as they invoke the evolution of the theater next door. A reeeally sweet ice-cream-gingerbread sandwich drizzled with caramel salutes "Radio Days." "The Great One" sets a bittersweet-chocolate torte and hazelnut ice cream on a malted-milk-chocolate sauce against a pastry skyline. "The King of Late Nite" calls for iced hot chocolate and espresso soufflé in a chocolate cup with cinnamon-rum sauce. Sorbets in a chewy pecan tuile are wonderfully pungent.

With Letterman's bandleader, Paul Shaffer, overseeing the live-music line-up, musicians start arriving just before ten Thursday, Friday, and Saturday nights—both to play and to listen. Fearing we'd be blasted by amplified decibels, I was surprised, and then delighted, to linger for mellow jazz, skillfully modulated. If only management had found the courage to stifle the roar from a table of uncivilized louts that tortured the whole room one Saturday. Ed Sullivan would have dropped the curtain.

Sullivan's Restaurant and Broadcast Lounge, 1697 Broadway, near 54th Street (541-1697). Lunch, noon to 3 p.m. Monday to Friday; dinner, 5:30 to 11:30 p.m. daily. A.E., D.C., M.C., V.



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THE UNDERGROUND GOURMET PETER KAMINSKY

Country Classics

Puttanesca is a saucy, fresh delight; at Corn Bread Cafe, a chef trained in Continental cuisine turns to Southern staples.



Bosc pears poached in Frangelico and red wine, on a tray of treats at Puttanesca.

THERE IS VERY LITTLE THAT IS MEMORABLE ABOUT **Puttanesca** (859 Ninth Avenue, near 56th Street; 581-4177) . . . except the terrific food. This consistently surprising restaurant lacks the surface Armani cool of the current generation of New York Italian eateries, but dishes up modern and stylish cuisine nonetheless. The room, with cream-yellow walls and white wainscoting, is bereft of decoration except for a collection of Italian posters advertising American movies, notably a campy broadside for *A Qualcuno Piace Caldo* ("Some Like It Hot") with a cheesy

drawing of a lust-crazed Jack Lemmon in drag.

The non-cineaste will, upon entering, focus on an arresting display of desserts and antipasti arrayed in stainless-steel trays that branch off a central steel column, something like a candelabra with plates attached. Discs of sliced baked apple are arranged like stacks of quarters covered with rich caramel syrup, and there are glistening pear tarts, extra thin. At the base of the display are plates of zucchini, mushrooms, carrots, caponata—all of them bright and fresh rather than the limp afterthoughts that one often finds in pricier restaurants.

Among the starters are three types of carpaccio. I found the scottato most memorable: thin-sliced beef, seared and dressed with lemon and olive oil, served with tablespoon-size balls of fresh mozzarella and a mound of crisp arugula. A polenta bruschetta comes garnished with chopped fresh tomatoes that actually tasted like tomatoes, as well as grilled onions of the kind you find in the best steakhouse. Best of all was *mare e monti*: a salad of white beans, sharp raw onions, sautéed mushrooms, and grilled shrimp dressed with olive oil, parsley, and lemon, all cradled in a bowl of radicchio leaf. It is as bracing as a breath of spring, albeit an onion-laden one.

In addition to the regular run of dishes, there are six specials each day: raviolis, stuffed pastas, and long pastas. If you are there when sous chef Secundo Heras prepares mushroom linguine with Bolognese sauce, by all means try it. Bolognese sauce tends to be a justly maligned tomatoey goo more suited to a steam table than a fine restaurant—sauce-just-like-your-mother-used-to-make in the bad sense. Heras makes a creamy mélange of ground pork, ham, tomatoes, carrots, celery, and olives, compared to which all other Bolognese is baloney.

The meats and fishes are heavy on tomatoes, capers, olives, onions, and rosemary, which is fine with me, particularly in the case of a red snapper or a stewed rabbit. The broiled veal chop is thick and succulent. The star entrée, however, is *polletto*, a half-chicken grilled under a heavy weight; the heat and weight infuse the moist bird with the perfume of rosemary, sage, oregano, and garlic.

Oddly, the regular menu does not include pasta puttanesca, the anchovy, olive, caper, and tomato sauce said to be a favorite snack of Italian courtesans because they were able to prepare and consume it between client visits. By that logic, it is a sauce that would recommend itself to Manhattan psychiatrists, who are accustomed to similar customer turnover.

Puttanesca is open Sunday through Thursday, noon to 11 p.m., Friday and Saturday, noon to midnight. Beer and wine. A.E. only. Appetizers \$3.95–\$6.95; pastas \$5.95–\$9.95; entrées \$9.95–\$15.95.

SOME NEW YORK STREETS SPROUT RESTAURANTS LIKE mushrooms after a spring rain, while other blocks—

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slowly, to guarantee the optimal development of the gluten. To dry its pasta, De Cecco insists on using a "low temperature" process that is time consuming and expensive, but allows the pasta to dry slowly, preserving the natural properties of the wheat. The result is pasta renowned for its flavor, aroma, and consistent cooking performance. Pasta with high levels of the wheat's nutritional values preserved. Now that you know the secret to De Cecco's quality, you understand why some people may say the most famous Italian pleasure in the world isn't just pasta. It's De Cecco pasta.



well, Brillat-Savarin himself might be serving a \$3 meal, and he wouldn't get any takers. I guess it is part of the invisible logic of cities. Whatever the reason, at the southern reaches of Park Slope, between 13th and 16th Streets, a whole gaggle of restaurants, bakeries, and food shops has sprung up, among them the bountiful **Corn Bread Cafe** (434 Seventh Avenue; 718-768-3838).

Owner-chef Bettina Harris, a graduate of the culinary-arts program at New York City Tech, is a South Bronx native who has spent the last seventeen years cooking in French and Italian restaurants all over town, most recently the venerable F.lli Ponti in Tribeca. Now, mistress of her own kitchen, Harris has devised a very different kind of menu, one that reflects her family's roots in North Carolina. She serves classic Southern soul food enriched with the flavors of Creole and Cajun cuisine.

The narrow dining room is enlivened by works by local artists. The south wall is reserved for a breezy mural by Steve Sax in a style that recalls the wit and line of caricaturist Robert Risko. In the scene, a blues-belting mama presides over a honky-tonk trio of banjo, piano, and accordion. The musicians affect a cigarette-dangling-from-the-lips, Sportin' Life look. A border of crabs and shrimp runs along the bottom of

the scene as if it were the apron of a stage.

The food is as easygoing and good-timey as the art. To begin, a platter of cornmeal-crusted onion rings breaks all modern fast-food custom and actually has more onion than breading. A refreshing salad of grilled shrimp, corn, and black-eyed peas was dressed with vinegar, pepper, and mustard. The shrimp had been grilled to order so that its flavors still stood up to the strong seasonings of the salad. Crab cakes with sauce remoulade are also available—it seems you can't have a restaurant in 1996 without serving crab cakes—and though they weren't bad, you can do as well without schlepping to Park Slope.

In any establishment proclaiming its southern roots, one is obligated to try the fried chicken and the ribs. Miss Harris acquits herself well on both counts. The chicken is crunchy in a crust of seasoned flour. The meat itself is steamy, not dried out at all. The ribs are sweet, piquant, crisp, and falling off the bone. Oxtail stew was well-oxed. The meat was cooked to as much tenderness as it could stand and enrobed in the stew base of tomatoes, onions, celery, and carrot. The chicken potpie was heroically big and inviting, but bland. To make her delicious blackened shrimp, Harris added herbs (I'm guessing

thyme) to the normal blackening spices: The result was original and pleasing.

Where another chef might rely on the strength of her powerful entrées, Harris is also meticulous in her attention to vegetables and side dishes. Her coleslaw is creamy and cool—although the original recipe I sampled on my first visit had a surprising sting of horseradish, which I urge her to reinstate. Macaroni and cheese comes in its own little cup. Harris uses three cheeses—cheddar, Gouda, and Parmesan—for this crusty and magnificent interpretation of a comfort-food classic. And faithful to its name, Corn Bread Cafe has just about the sweetest, most butter-inviting cornbread you will ever try.

With a small kitchen and a packed house, something has to give. Besides an expertly turned-out sweet-potato pie, the desserts were forgettable. Also, the friendly wait staff could use a little more support (like a busboy or two). But these are quibbles with an otherwise first-rate performance.

Corn Bread Cafe serves dinner Tuesday through Saturday 5 P.M. to 11 P.M., Sunday 4 P.M. to 10 P.M. Brunch, Saturday and Sunday 11 A.M. to 4 P.M. Appetizers \$3.25–\$6.95; sandwiches \$4.95–\$6.50; entrees \$7.95–\$15.95. BYO wine and beer. A.E., Disc., M.C., V.

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A Weekly Guide to Entertainment and the Arts in New York

art 155

bars 165

concerts 166

dance 166

kids 179

the mix 176

movies 148

nightlife 163

online 178

radio 176

restaurants 167

sports 177

television 176

theater 159

the written word 176

Planet Hollywood

*What does the hotly anticipated **Independence Day**—just one of this year's many films about otherworldly invaders—say about our national psyche?* page 151

SC96

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movies

Contemporary Irish Cinema... Starewicz

New Films

A Thin Line Between Love and Hate—A hip-hop comedy about a nightclub owner who gets involved with the wrong woman. With Martin Lawrence, who also directed. (1 hr. 48 mins.; R) *Village Theatre VII; Criterion Center; 84th Street Six; Plaza Twin*.

★**Angels & Insects**—In the early 1860s, a young naturalist, William Adamson (Mark Rylance), returns to England after years spent in the Amazon. Most of his specimens have been lost in a shipwreck, and he is dependent on the patronage of a wealthy family, the Alabasters, in whose great Gothic house he takes residence. The ugly gray pile seems haunted—by the withdrawal, perhaps, of divine beneficence from the natural order, or by some dirty secret. Oblivious, Adamson goes on with his work. He marries the eldest daughter, Eugenia (Patsy Kensit), and makes a professional alliance with the tutor of the young Alabaster children, Matty Crompton (Kristin Scott Thompson), a severe and exciting young woman who burns with ethical and sexual passion. Director Philip Haas, working with his wife, Belinda, has adapted a marvelous 1992 A.S. Byatt novella, shrewdly preserving Byatt's volatile mix of science, sex, and Victorian class warfare. (Denby; 2/5/95) (1 hr. 57 mins.; NR) *Lincoln Plaza Cinema*.

Antonia's Line—A multigenerational story about four women and their various struggles with men. Written and directed by Marleen Gorris. In Dutch with English subtitles. (1 hr. 44 mins.; NR) *Angelika Film Center; Cinema 3*.

Barb Wire—Pamela Anderson Lee stars as the titular superhero who wages some kind of one-woman warfare in the not-too-distant apocalyptic future. Directed by David Hogan. (1 hr. 39 mins.; R) *Village Theatre VII; 19th Street East; 34th Street Showplace; First & 62nd St. Cinema; 84th Street Six*.

★**The Birdcage**—Director Mike Nichols and writer Elaine May have set this remake of *La Cage aux Folles* in Miami's South Beach. Above the Birdcage club live Armand (Robin Williams) and Albert (Nathan Lane), who have been together through so many versions and productions that they easily qualify as the world's most famous married couple. Armand's loving son is about to be married to the daughter of an ultraconservative couple (the bride's father, played by Gene Hackman, is a right-wing senator), and Armand and Albert have to put on a respectable show for the parents. They host a memorable and hilarious dinner party for the senator and his wife, and the loveliest thing about this scene is that caricature turns to benevolent farce. When the senator finds himself charmed by a man dressed as a woman and even becomes jealous of the woman's "husband," he is softened and transfigured by absurdity. (Denby; 3/11/96) (1 hr. 57 mins.; R) *Village*



Openings Dust to Dust

Tony Leung Kar-Fai (above) is Evil East, a heartsick mercenary swordsman who roams the desert, fights sporadically and stylishly, drinks once a year with an equally bereft comrade, and struggles with his existential demons in Wong Kar-Wai's dreamy *Ashes of Time* (opening May 17 at Cinema Village).

Theatre VII; 23rd Street West Triplex; 34th Street East; Baronet/Coronet; Criterion Center; Orpheum; Lincoln Square; Metro Cinema.

Boys—A lonely teenager (Lukas Haas), isolated in his all-boys boarding school, has a life-altering encounter with a mysterious, "older" woman (Winona Ryder). Written and directed by Stacy Cochrane. (1 hr. 28 mins.; PG-13) *23rd Street West Triplex; Embassy 2-4; Sutton; 86th Street East; 84th Street Six.*

Brain Candy—The Kids in the Hall's comedy about an addictive anti-depressant that enslaves the nation. With David Foley, Bruce McCulloch, Kevin McDonald, Mark McKinney, and Scott Thompson. Directed by Kelly Makin. (1 hr. 29 mins.; R) *Waverly*.

Butterfly Kiss—Two disturbed women (Amanda Plummer and Saskia Reeves) fall in love on a doomed road trip. Directed by Michael Winterbottom. (1 hr. 28 mins.; NR) *Quad Cinema; Angelika 57*.

Captives—Julia Ormond plays a dentist working in a prison, and Tim Roth is the inmate she falls in love with. Directed by Angela Pope. (1 hr. 40 mins.; NR) *Village Theatre VII; Eastside Playhouse*.

Cemetery Man—Rupert Everett stars as a cemetery watchman who must re-execute the living dead. He faces a dilemma, however, when the woman he falls in love with is killed. Directed by Michele Soavi. (1 hr. 40 mins.; R) *Angelika 57*.

Cold Comfort Farm—Flora Poste (Kate Beckinsale), a devotee of the thirties social scene in London, finds herself "orphaned" and decides to move in with her rather eccentric feudal relatives in dismal Sussex. Directed by John Schlesinger. (1 hr. 50 mins.; PG) *Village Theatre VII; Lincoln Square*.

Cold Fever—A young Tokyo executive decides to spend his vacation not in Hawaii, as originally planned, but on a remote river in Iceland—the spot where his parents died. Directed by Fridrik Thor Fridriksson. (1 hr. 22 mins.; NR) *Angelika Film Center*.

The Craft—A coven of teenage witches exercise their powers in suburban L.A. With Fairuza Balk, Robin Tunney, and Skeet Ulrich. Directed by Andrew Fleming. (1 hr. 40 mins.; R) *Chelsea; Criterion Center; Orpheum; Lincoln Square; New Coliseum*.

Dead Man—Jim Jarmusch's new movie is a ghastly put-on Western in which he treats the task of entertaining an audience as some sort of bourgeois error. Johnny Depp is William Blake, a prim little accountant who wants only to claim the job that has been promised him out West. But when he arrives at his destination, the job has disappeared. Through a series of events, Blake finds himself accused of murder, and he escapes, wounded, into the woods. He falls under the care of a large, philosophical Indian, Nobody, who persists in treating him as the William Blake, the poet. Blake's experiences get stranger

and stranger, the conceits pile higher and higher, and the movie just dies. What makes it so uniquely tiresome? The black-and-white cinematography, however handsome, becomes monotonous—perhaps because Jarmusch doesn't move people around much. He attempts to connect Blake's increasingly violent and absurd experience to the visions in William Blake's poetry, but he hasn't the dramatic imagination to make those connections beyond the level of vague pseudo-smart jokiness. Jarmusch has

found a new, unamusing way of insulting the audience. (Denby; 5/13/96) (2 hrs. 7 mins.; R) *Angelika Film Center; Carnegie Hall Cinema.*

Dead Man Walking—A few minutes of Sean Penn's performance and you know he's got the role of Louisiana death-row inmate Matthew Poncelet down right. He defines "shifty"; he's mean, cut-off, mocking. His Poncelet tries to bully and seduce a nun, Sister Helen Prjean (Susan Sarandon) who takes an interest in his case; when she proves to be tougher than he thought, he slowly opens up to her. Based on a book by the actual Helen Prjean, this is the story of Matthew Poncelet's redemption and death. Poncelet has been convicted of murdering two teenagers, and as Sister Helen defends him, she takes abuse from the parents of the dead kids. Robbins observes the parents' rage neutrally, without turning them into vengeful hysterics. But at the end, as nun and murderer reach out to each other in the death chamber, the filmmakers blow the case they are plainly making against capital punishment. The implication is that Poncelet shouldn't be executed because he has accepted God and may become a good man—but if you are truly against capital punishment, you're against executing the redeemed and unredeemed alike. (Denby; 1/8/96) (2 hrs. 5 mins.; R) *First & 62nd St. Cinema.*

★**Fargo**—Jerry Lundegaard, a Minneapolis auto salesman, hires two thugs to kidnap his wife. Why? So he can cop part of the ransom money his rich father-in-law will pony up to get his daughter back, of course. He arrives in a roadhouse north of Minneapolis and meets two thugs, one of them a jumpy little creep (Steve Buscemi) and the other a monosyllabic, barely conscious stone killer of indeterminate Scandinavian origin. Buscemi's punk is highly puzzled by Jerry's scheme to have his wife kidnapped and then collect part of the ransom himself. Why doesn't Jerry just ask his father-in-law for the money? Buscemi's demand that crime make sense becomes a running joke in this peculiar north-country world, in which the conversational engine turns over and over but never really catches fire. Joel Coen (who directed) stages the scenes as a deadpan comedy of squareness—but just when the satire is approaching burlesque, Frances McDormand turns up as police chief Marge Gunderson, and we see that blandness may have a hidden meaning. *Fargo* is not completely an exercise in attitude; it's a fable of good and evil, in which the pregnant Marge gets to restore order, one syllable at a time. (Denby; 3/18/96) (1 hr. 38 mins.; R) *Art Greenwich Twin; 19th Street East; New York Twin; Lincoln Square.*

Fear—A thriller about a spurned young man (Mark Wahlberg, a.k.a. Marky Mark) who goes psycho on his ex-girlfriend (Resse Witherspoon). (1 hr. 35 mins.; R) *23rd Street West Triplex; Ziegfeld.*

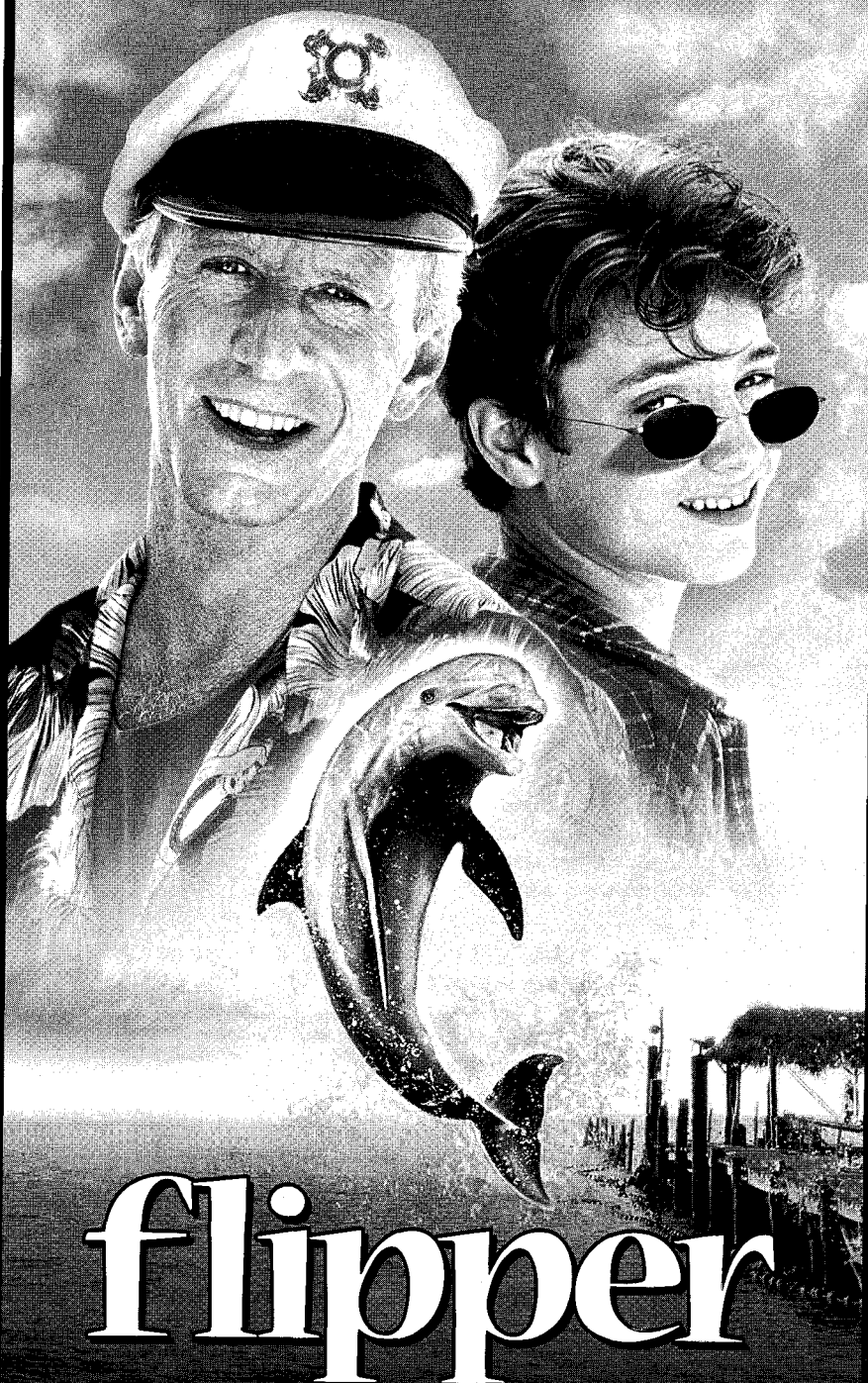
Flipper—Elijah Wood plays a 14-year-old city kid who forges an unlikely bond with a dolphin. Written and directed by Alan Shapiro. (1 hr. 36 mins.; PG). *Area theaters.*

★**Flirting With Disaster**—David O. Russell's new comedy not only waltzes, tangoes, and goes to bed with disaster, it flourishes. Russell's hero is Mel (Ben Stiller), an adopted son undergoing an identity crisis—he wants to find his real parents. The adoption agency sends out a very aggressive but "understanding" woman (Téa Leoni) along to observe, and with this intruder in tow, Mel, his wife (Patricia Arquette) and their baby take off on a quest in which we know everything has to go wrong. The movie is a malicious satire on the current psychobabble about roots, caring, and identity; although it's not always fun watching people undergo one humiliation after another, Russell clings to his idea and he scores. Everyone Mel

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing. For movie listings Online see the last page of this section.

PAUL HOGAN ELIJAH WOOD



flipper

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SCREENWRITING I – Open on a dreary, drizzly Manhattan evening. Cut to a classroom filled with passionate souls and cold cups of coffee. Tight close up of instructor discussing weekly writing assignments, well-known scenes from films, as well as the English to French translation of "quarter pounder with cheese." Before the fade, we learn that students will complete a short screenplay.

ALIAS – The next time someone in the office asks where you live, show them a friggin' model of your apartment. Alias, one of the most popular high-end 3D packages, is used in industrial design and feature films. Students receive an in-depth demonstration of 3D computer modeling techniques. Various features of the program, such as modeling, animation and rendering are explored extensively.

AVID EDITING: AN INTRODUCTION – Turn a National Geographic special into a Schwarzenegger retrospective. See what makes the AVID the editing system of choice for most filmmakers. This course examines the principles, terms and concepts of random access digital editing. Students will be provided with in-class exercises. Material will be digitized, then edited to a final master.

DOCUMENTARY FILMMAKING – The events, persons, subjects and films studied in this class are purely nonfictional. Any resemblance to real life is intentional. In addition to screening various documentaries, students perform practical projects: writing a proposal for a documentary film, doing a budget and raising funds. In groups of two or three, you research and write a treatment, direct, shoot on video 8 and edit on 3/4" tape.

SOFTIMAGE – Look out! The next time you get in front of your computer monitor, you may wish you brought some protective headgear. Learn how to make three-dimensional models with Softimage – the animation program used to create the special effects in Jurassic Park and Terminator II. The models you create will be assigned surfaces and textures. Special features of Softimage, including inverse kinematics, are also studied.

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meets is a mess (as is he), and the pace never lets up—this is one of the rare comedies that actually get stronger as they go along. (Denby; 4/15/96) (1 hr. 27 mins.; R) *Village East; Chelsea; Murray Hill Cinemas; Lincoln Square; Pavilion/Windsor.*

Flower of My Secret—In Pedro Almodovar's latest comedy, Marisa Paredes plays a romance novelist who finds it impossible to write when her marriage falls apart. In Spanish with English subtitles. (1 hr. 40 mins.; R) *Angelika Film Center.*

4 Tales of 2 Cities—Four shorts directed by actors: Griffin Dunne's *Duke of Groove*, Illeana Douglas's *Boy Crazy Girl Crazier*, Adrienne Shelly's *Urban Legend*, and Fisher Stevens's *Phinehas*. (1 hr. 33 mins.; NR) *Film Forum.*

The Great White Hypo—A flabby, aging boxer (Damon Wayans) and his shady manager (Samuel L. Jackson) try to revive his career by finding a white guy to enter the ring. Directed by Reginald Hudlin. (1 hr. 27 mins.; R) *Village East; Chelsea; Crown Gotham; National Twin; Orpheum; 62nd and Broadway; Nova; Plaza Twin.*

Heaven's Prisoners—Alec Baldwin stars as an ex-New Orleans cop who is drawn into a corrupt underworld when he investigates the mysterious crash of a plane-load of illegal immigrants. With Kelly Lynch and Teri Hatcher. (2 hrs. 12 mins.; R) *Area theaters.*

Homage—Frank Whaley plays a man obsessed with a soap-opera star. With Sheryl Lee and Blythe Danner. Directed by Ross Marks. (1 hr. 40 mins.; R) *Area theaters.*

The Horseman on the Roof—A love story, set in nineteenth-century Provence against the backdrop of a cholera epidemic. With Olivier Martinez and Juliette Binoche. Directed by Jean-Pau Rappeneau. (2 hrs.; R) *Area theaters.*

★I Shot Andy Warhol—Valerie Solanas, who wanted to make a revolution, or at least to write, lived on the street in sixties New York and then became a hanger-on at Andy Warhol's Factory. She burst into the news on June 3, 1968. Disappointed by Warhol's indifference to a play she'd written, and by her diminishing status at the Factory, Solanas shot the great man two times in the chest. Yet Solanas did not destroy Warhol; she destroyed herself. Written and directed by Mary Harron, the movie is a pungent but surprisingly buoyant re-creation of Solanas's life up to the point of the shooting. Played by the fast-talking and lively Lili Taylor, Valerie is smart, funny, and a ferocious pain in the ass. From time to time, Harron halts the narrative and poses Taylor against a white scrim, and the actress recites from the pamphlet Solanas wrote for an imaginary revolutionary group, SCUM, or the Society for Cutting Up Men. The movie addresses Solanas's disintegration without "psychology"; Harron stages the events in Factory pop terms, as one of the sixties scenes that went bad. She makes it clear that Valerie is paranoid and delusional, but she also suggests that the gender antagonisms are real, that the campy atmosphere is poisonous for women. Taylor comes at the role with tremendous verve. She doesn't deepen the character, but depth isn't what's needed—Valerie Solanas was too goofy to weep over. (Denby; 5/6/96) (1 hr. 40 mins.; R) *Angelika Film Center; Sutton; Lincoln Plaza Cinemas.*

★James and the Giant Peach—Director Henry Selick has turned *James*, based on one of Roald Dahl's children's books, into a sophisticated fairy tale that doesn't choke on self-consciousness. In the beginning, a little boy (James) lives in perfect harmony on the English coast—until the parents are eaten by a rhinoceros. A rhinoceros! Even children will know that the movie is really about imaginary stories, and that the next sequence, in which the unhappy little boy is turned over to his witchy aunts Spiker (Joanna Lumley) and Sponge (Miriam Margolyes), is a riff on the more dolorous sections of old Disney movies. Lumley and Margolyes overlap deliciously, and just when we've had enough, James climbs into the giant peach he has made on the front lawn, and the movie goes from live action to stop-motion animation with puppets. The peach and its jabbering crew of insects take off for New York, and James and his friends have terrific adventures in the air with menacing sea creatures—all done with puppets moving very freely. The charming *James* flags slightly when it lands in New York, but it's got a freer and bolder visual style than anything Disney has done in years. (Denby; 4/15/96) (1 hr. 20

mins.; G) *Village Theatre VII; 23rd Street West Triplex; Murray Hill Cinemas; 86th Street East; Lincoln Square; Olympia Cinemas; Pavilion/Windsor.*

Jane Eyre—Franco Zeffirelli's version of the Charlotte Brontë classic about a young governess who eventually wins the man she loves. Starring Charlotte Gainsbourg, William Hurt, Joan Plowright, and Anna Paquin. (1 hr. 52 mins.; PG) *Angelika Film Center; Paris Theater.*

Last Dance—Sharon Stone plays a woman on death row, and Rob Morrow is the idealistic young lawyer who tries to save her life. Hollow and unafecting. Directed by Bruce Beresford. (1 hr. 43 mins.; R) *Village East; 19th Street East; Murray Hill Cinemas; Cinema I, II, Third Ave.; Guild 50th Street; 86th Street East; 84th Street Six.*

Ma Saison Préferee—Catherine Deneuve plays a woman who is revered for her beauty but seemingly incapable of loving anyone; when her mother takes ill, she is forced to confront her estranged brother and daughter. Directed by André Techiné. (2 hrs. 9 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas.*

Madame Butterfly—An adaptation of Puccini's opera featuring Ying-Huang and Frédéric Mitterand (nephew of the late French president). (2 hrs. 9 mins.; NR) *Lincoln Square.*

The Man by the Shore—A young girl struggles to survive in the turbulent political and social climate of sixties Haiti. Directed by Raoul Peck, who is also the current cultural minister of Haiti. (1 hr. 45 mins.; NR) *Area theaters.*

The Monster—A comedy about a hapless man in a small Italian village who is fingered by police as a serial killer. Written by, directed by, and starring Roberto Benigni. (1 hr. 51 mins.; R) *Quad Cinema; Cinema I, II, Third Ave.*

Mulholland Falls—In fifties Los Angeles, Lieutenant Max Hoover (Nick Nolte) and his buddies have the power to eliminate anyone they think dangerous to the city. Everywhere the men go, they dress in custom grey or blue and matching chapeaus. One gets the feeling that the director, Lee Tamahori (*Once Were Warriors*), really wanted the movie to be about those hats. At the same time, the movie is suffused with guilt—over the atom bomb, over radiation, over sex. Screenwriter Pete Dexter set up the basis of a good mystery in a bit of home-movie footage, which begins at some sort of military base, and continues as a view through a one-way mirror in an apartment belonging to a young woman (Jennifer Connelly) who makes love to a general (John Malkovich) who is the head of the Atomic Energy Commission. When Max views the footage, he blanches—he also had an affair with the girl—and the footage is so juicy erotic we can hardly look away. For some reason, however, Tamahori paces the dialogue slowly, as if stolidity were some affliction specific to the fifties; the banter among the men is stiff and unfunny, and Tamahori stages the violence too rapidly. *Mulholland Falls* is sadistic, morally troubled, and melodramatic—yet it's not a disaster. Rather, it's hauntingly bad—certain images may stay in mind for a long time. (Denby; 5/13/96) (1 hr. 47 mins.; R) *Village East; 19th Street East; Murray Hill Cinemas; First & 62nd St. Cinema; Orpheum; Lincoln Square; Pavilion/Windsor.*

Nelly and Monsieur Arnaud—A lonely writer takes Nelly, a fragile young divorcee, under his wing, falls deeply in love with her, and begins to wither when he realizes that his publisher is also in love with her. Winner of two César awards (France's equivalent of the Oscar). Directed by Claude Sautet. (1 hr. 46 mins.; NR) *Lincoln Plaza Cinemas.*

Open Season—See Denby, p. 124. (1 hr. 37 mins.; R) *Carnegie Hall Cinema; Tower East.*

Original Gangstas—Seventies blaxploitation heroes Richard Roundtree, Ron O'Neal, Fred Williamson, Pam Grier, and Kim Brown star in this urban drama as founding members of a local gang who are forced to retaliate when a younger, wilder gang tears apart the neighborhood. Directed by Larry Cohen. (1 hr. 39 mins.; R) *Waverly; 19th Street East; Embassy 1; Embassy 2-4; Manhattan Twin; Orpheum; 84th Street Six; New Coliseum; Nova.*

Primal Fear—Richard Gere stars as a cutthroat, vain-glorious defense lawyer who becomes invested in helping his client beat a murder rap. With John Mahoney and Andre Braugher. Directed by Gregory Hoblit. (2 hrs. 10 mins.; R) *Village Theatre*

VII; 34th Street Showplace; Chelsea; Astor Plaza; New York Twin; UA East; 84th Street Six.

★**Sense and Sensibility**—Emma Thompson adapted Jane Austen's novel herself, and has brought the material as close to conventional romantic comedy as possible without betraying the anxieties lying behind the story: In the England of the 1800s, property gets passed along through the male line, and women without a dowry enjoy very few options. Two wealthy young men make advances to the Dashwood sisters (Thompson plays the elder, Elinor, and Kate Winslet is Marianne), and then turn away, causing the women extreme anguish. Taiwanese director Ang Lee stages the walks, dinners, teas, and balls very directly, without pomp; the emotional and erotic goings-on become intimately connected to the flowing lawns and great rooms. And Thompson and Lee get the relationship between the two sisters right, the play of strength and weakness, candor and concealment—sense and sensibility merging in each sister, until both Marianne and Elinor become complete human beings. (Denby; 12/18/95) (2 hrs. 15 mins.; PG) 59th Street East.

★**Someone Else's America**—Two immigrants—one, a Spaniard who has lived in Brooklyn for years, and the other a Montenegrin who has just arrived illegally—form a deep bond. Starring Tom Conti and Miki Manojlovic. (1 hr. 36 mins.; NR) Quad Cinema; Lincoln Plaza Cinemas.

★**Sunset Park**—Rhea Perlman stars in the latest film about a white instructor who singlehandedly turns around the lives of poor, inner-city minorities (she's a gym teacher; the kids play basketball). Directed by Stefe Gomer. (1 hr. 40 mins.; R) Criterion Center; First & 62nd St. Cinema; 84th Street Six.

★**The Pallbearer**—See Denby, p. 123. (1 hr. 44 mins.; PG-13) Village East; Chelsea; Cinema I, II, Third Ave.; Embassy 2-4; 86th Street; Lincoln Square.

★**The Quest**—Jean-Claude Van Damme makes his directorial debut with this film, in which he stars as

a globe-trotting pickpocket. With Roger Moore. (1 hr. 35 mins.; PG-13) Waverly; Chelsea; National Twin; Orpheum; New Coliseum; Olympia Cinemas; Regency; Plaza.

★**Thundercrack!**—Camp underground-porn about a group of strangers stuck in a haunted house. (1976). (NR) Lighthouse Cinema.

★**The Truth About Cats & Dogs**—When Abby Barnes (Janeane Garofalo), a young veterinarian, is hosting her popular L.A. radio call-in show, she's crisp and authoritative. But for all her genius with animals, she's skittish with men. A handsome young British photographer, Brian (Ben Chaplin), falls in love with her voice and asks for a date, and Abby asks her neighbor, a blonde model (Uma Thurman), to stand in for her. The photographer falls in love with Abby on the phone and Noelle in the flesh; both women are too involved in the deception to end it. The charm of the movie depends precisely on its slightness—the sense that the entire concoction might blow away if the photographer actually noticed the most obvious contradictions or asked a single question. In mood and tempo, the picture is a contemporary variant of thirties-Hollywood screwball comedy—casual and right-up-to-the-minute, though it flirts with feminist ideas. Garofalo's Abby may long for the banal perfections of TV-style beauty, but she knows that such perfection is a false ideal. The filmmakers drag out the suspense for as long as possible: Will Brian accept the actual Abby as the woman he loves? *The Truth About Cats & Dogs* is graceful and entertaining; it knows its own weight and wants only to charm us, which it does. Directed by Michael Lehmann. (Denby; 4/29/96) (1 hr. 37 mins.; PG-13) Art Greenwich Twin; Chelsea; Murray Hill Cinemas; Criterion Center; 86th Street; Beekman; Lincoln Square; Metro Cinema.

★**Twister**—Two teams of tornado-researching scientists deliberately chase cyclones as they ravage Oklahoma. Directed by Jan DeBont (*Speed*). With He-

len Hunt and Bill Paxton. (1 hr. 56 mins.; PG-13) Village East; 19th Street East; 34th Street Showplace; Criterion Center; Gemini Twin; Orpheum; Lincoln Square; New Coliseum; Nova; Olympia Cinemas; Pavilion/Windsor; Plaza Twin; Plaza.

★**Under the Domim Tree**—In fifties Israel, a young girl struggles with the aftermath of the Holocaust at a boarding school for orphans whose families perished in the concentration camps. Based on Gila Almagor's autobiographical novel. Directed by Eli Cohen. In Hebrew with English subtitles. (1 hr. 42 mins.; NR) Quad Cinema.

Manhattan

Below 14th Street

★**Angelika Film Center**—18 W. Houston St. (995-2000) *Antonia's Line*; *Cold Fever*; *Dead Man*; *Flower of My Secret*; *I Shot Andy Warhol*; *Jane Eyre*.

★**Art Greenwich Twin**—Greenwich Ave. at 12th St. (505-CINE#616) *The Truth About Cats & Dogs*; *Fargo*.

★**Cinema Village 12th St.**—22 E. 12th St. (924-3363) Opening 5/17: *Ashes of Time*. (See also "Museums, Societies, Etc.")

★**Film Forum**—209 W. Houston St. (727-8110) *4 Tales of 2 Cities*; *The Umbrellas of Cherbourg*. (See also "Museums, Societies, Etc.")

★**Lighthouse Cinema**—116 Suffolk St. (979-7571) *Thundercrack!*.

★**Quad Cinema**—34 W. 13th St. (255-8800) *Butterfly Kiss*; *Ma Saison Preferee*; *Someone Else's America*; *The Monster*; *Under the Domim Tree*.

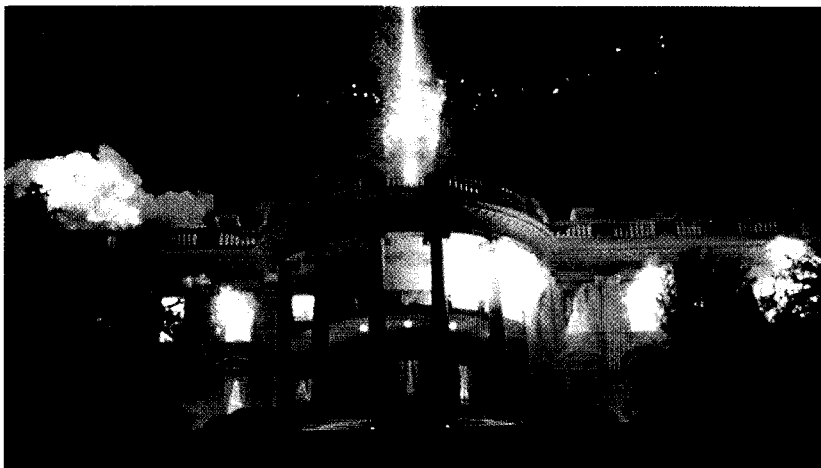
★**Village East**—189 Second Ave., at 12th St. (529-6799) *Flirting with Disaster*; *Last Dance*; *Mulholland Falls*; *The Great White Hype*; *The Pallbearer*; *Twister*.

★**Village Theatre VII**—66 Third Ave., at 11th St. (982-0400) *A Thin Line Between Love and Hate*; *Barb Wire*; *Captives*; *Cold Comfort Farm*; *James and the Giant Peach*; *Primal Fear*; *The Birdcage*.

Trends Alien Nation

The numerous alien-invasion movies of the fifties—*The War of the Worlds*, *Invasion of the Body Snatchers*, *The Thing*, *The Day the Earth Stood Still*—were pretty clearly Cold War allegories. So is the current barrage of otherworldly themed cinema the result of needing fantasy replacements for the now-vanquished Red menace—perhaps providing an outlet for anti-immigration hysteria? *Species* and *Stargate* were goofy, but they were two of last year's most surprising hits. Earlier this year, the lushly animated *Abductees* ran at Film Forum; still to come is *The Arrival* (May 31), in which Charlie Sheen makes contact; *Mars Attacks!* (Christmas), Tim Burton's spoofy take on alien hysteria; Jodie Foster's version of Carl

Sagan's *Contact* (in preproduction), in which she plays an earnest astronomer; and what looks to be the mother of them all, *Independence Day* (July 3). The brilliant trailer, which shrewdly avoids revealing any extraterrestrial life forms, is a sinister montage of shadowy encroachment, culminating in the obliteration of the White House by a massive UFO—and it is this image, the literal and symbolic destruction of, well, the Man, that leaves audiences in a frenzied state of anticipation. While this could be interpreted as either a disturbing (but kind of funny) display of mass anti-government sentiment or a perversely patriotic plot device (it serves as the excuse for counterattack and, therefore, our xenophobic, kick-ass tendencies), Mike Rampino, professor of earth science and planetary geology at NYU, believes a combination of factors is at work.



"The trailer feeds into suspicion of the government, the mass revolt against authority, the fear of the 'other'—which could be a play on anti-illegal-alien feelings—and fear of the millennium and the future. It's not surprising that people are cheering at these images." As for the current cultural fixation on all things alien—TV (*The X-Files*), music videos (most recently, Sonic Youth employed an alien in "Trouble Girl"), commercials (Airwalk), even skateboard gear (Alien Workshop)—Rampino believes it's all a harmless manifestation of a collective, underlying need for something larger than ourselves. "The idea that intelligent life, if there is any, would want to come here—much less that we could fight back—is ludicrous," he says. "I deal with the real threats from outer space—asteroids. That's the next trend."

MAUREEN CALLAHAN

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Waverly—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *Brain Candy*; *Original Gangstas*; *The Quest*.

14th-41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *Barb Wire*; *Fargo*; *Last Dance*; *Mulholland Falls*; *Original Gangstas*; *Twister*.

23rd Street West Triplex—333 W. 23rd St. (505-CINE#614) *Boys*; *Fear*; *James and the Giant Peach*; *The Birdcage*.

34th Street East—241 E. 34th St. (505-CINE#586) *The Birdcage*.

34th Street Showplace—238 E. 34th St. (532-5544) *Barb Wire*; *Primal Fear*; *Twister*.

Chelsea—260 W. 23rd St. (505-CINE#597) *Flirting with Disaster*; *Primal Fear*; *The Craft*; *The Great White Hype*; *The Pallbearer*; *The Quest*; *The Truth About Cats & Dogs*.

Murray Hill Cinemas—160 E. 34th St. (689-6548) *Flirting with Disaster*; *James and the Giant Peach*; *Last Dance*; *Mulholland Falls*; *The Truth About Cats & Dogs*.

42nd-60th Streets

59th Street East—239 E. 59th St. (505-CINE#615) *Sense and Sensibility*.

One-Shot Ani-maniac

Ladislav Starewicz's wondrously creepy "puppet fables" (like 1933's Bosch-ish *The Mascot*, below) were born out of his dual obsessions with photography and entomology. The Film Society of Lincoln Center offers a rare screening of Starewicz's groundbreaking stop-motion animation in *Playing Poker With the Devil* (May 18). (See "Museums, Societies, Etc.," for info.)



Angelika 57—225 W. 57th St. (586-1900) *Cemetery Man*; *Butterfly Kiss*.

Astor Plaza—44th St. bet. Broadway and Eighth Ave. (869-8340) *Primal Fear*.

Baronet/Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *The Birdcage*.

Carnegie Hall Cinema—887 Seventh Ave., bet. 56th and 57th Sts. (505-CINE#593) *Dead Man*; *Open Season*.

Cinema 3—2 W. 59th St. (505-CINE#596) *Antonia's Line*.

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Last Dance*; *The Monster*; *The Pallbearer*.

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *A Thin Line Between Love and Hate*; *Sunset Park*; *The Birdcage*; *The Craft*; *The Truth About Cats & Dogs*; *Twister*.

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *The Great White Hype*.

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Captives*.

Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *Original Gangstas*.

Embassy 2-4—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *Original Gangstas*; *The Pallbearer*. Opening 5/17: *Boys*.

Guild 50th Street—33 W. 50th St. (757-2406) *Last Dance*.

Manhattan Twin—220 E. 59th St. (505-CINE#590) *Original Gangstas*.

National Twin—1500 Broadway, bet. 43rd and 44th Sts. (505-CINE#589) *The Great White Hype*; *The Quest*.

Paris Theater—4 W. 58th St. (980-5656) *Jane Eyre*.

State—1540 Broadway (391-2900) *Barb Wire*; *Dead Man Walking*; *Fargo*; *Mulholland Falls*.

Sutton—205 E. 57th St. (759-1411) *I Shot Andy Warhol*; *Boys*.

Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Casino*; *From Dusk Till Dawn*; *Jumanji*; *Mary Reilly*; *Restoration*; *Twelve Monkeys*.

Ziegfeld—141 W. 54th St. (505-CINE#602) *Fear*.

61st Street and Above, East Side

68th Street Playhouse—1164 Third Ave., at 68th St. (734-0302) *Flirting with Disaster*.

86th Street—125 E. 86th St. (505-CINE#604) *The Truth About Cats & Dogs*; *The Pallbearer*.

86th Street East—210 E. 86th St. (249-1144) *Boys*; *James and the Giant Peach*; *Last Dance*.

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *The Truth About Cats & Dogs*.

First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *Barb Wire*; *Dead Man Walking*; *Mulholland Falls*; *The Postman*; *Sunset Park*.

Gemini Twin—1210 Second Ave., at 64th St. (832-1670) *Twister*.

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *Primal Fear*; *Fargo*.

Orpheum—1538 Third Ave., at 86th St. (876-2400) *Mulholland Falls*; *Original Gangstas*; *The Birdcage*; *The Craft*; *The Great White Hype*; *The Quest*; *Twister*.

Tower East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *Open Season*.

UA East—1629 First Ave., at 85th St. (249-5100) *Primal Fear*.

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (505-CINE#864) *The Great White Hype*.

84th Street Six—2310 Broadway, at 84th St. (877-3600) *A Thin Line Between Love*.

Photograph courtesy of the Film Society of Lincoln Center.



Opening Love in the Time of Cholera

Olivier Martinez (center) is a young officer who, in the midst of a cholera epidemic, not only tends selflessly to the dying but also woos chivalrously a mysterious, uninfected woman in 'The Horseman on the Roof' (opening May 17).

and Hate; Barb Wire; Boys; Last Dance; Original Gangstas; Primal Fear; Sunset Park.

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Angels & Insects; I Shot Andy Warhol; Ma Saison Preferee; Nelly and Monsieur Arnaud; Someone Else's America; Wallace & Gromit.*

Lincoln Square—1992 Broadway, at 68th St. (336-5000) *Cold Comfort Farm; Fargo; Flirting with Disaster; James and the Giant Peach; Madame Butterfly; Mulholland Falls; The Birdcage; The Craft; The Pallbearer; The Truth About Cats & Dogs; Twister.*

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *The Birdcage; The Truth About Cats & Dogs.*

New Coliseum—701 W. 181st St. (740-1545) *Original Gangstas; The Craft; The Quest; Twister.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Original Gangstas; The Great White Hype; Twister.*

Olympia Cinemas—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *James and the Giant Peach; The Quest; Twister.*

Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *The Quest.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *A Thin Line Between Love and Hate; Barb Wire; James and the Giant Peach; Last Dance; Original Gangstas; Primal Fear; Sunset Park; The Craft; The Great White Hype; The Quest; The Substitute; Twister.*

Concourse Plaza—214 E. 161st St. (588-8800) *A Thin Line Between Love and Hate; Barb Wire; James and the Giant Peach; Original Gangstas; Sunset Park; The Craft; The Great White Hype; The Quest; The Substitute; Twister.*

Interboro—3462 E. Tremont Ave., nr. Bruckner Blvd. (792-2100) *James and the Giant Peach; The Craft; The Great White Hype; The Quest; Twister.*

Riverdale—5683 Riverdale Ave., at 259th St. (884-9514) *The Truth About Cats & Dogs; Twister.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *A Thin Line Between Love and Hate; Barb Wire; James and the Giant Peach; Last Dance; Oliver & Company; Original Gangstas; Primal Fear; Sunset Park; The Craft; The Great White Hype; The Quest; The Substitute; Twister.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Barb Wire; Boys; James and the Giant Peach; Last Dance; Mulholland Falls; Primal Fear; The Pallbearer; The Truth About Cats & Dogs.*

Brooklyn Heights—70 Henry St. (596-7070) *Fargo; Mulholland Falls; The Truth About Cats & Dogs.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *The Craft; The Great White Hype; Twister.*

Cobble Hill—265 Court St. (596-9113) *Boys; James and the Giant Peach; Last Dance; The Great White Hype; The Pallbearer; Twister.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Sunset Park; The Craft; The Great White Hype; The Quest; Twister.*

Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Original Gangstas; Sunset Park; The Great White Hype; The Quest; Twister.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Original Gangstas; The Great White Hype; Twister.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *A Thin Line Between Love and Hate; Original Gangstas; Sunset Park; The Craft; The Great White Hype; The Quest.*

Kingsway—Kings Hwy. at Coney Island Ave. (777-FILM#577) *Barb Wire; Last Dance; The Truth About Cats & Dogs; Twister.*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *The Craft; The Pallbearer; The Truth About Cats & Dogs; Twister.*

Metropolitan—392 Fulton St. (777-FILM#829) *Barb Wire; Sunset Park; The Great White Hype; The Quest; Twister.*

Pavilion/Windsor—188 Prospect Park West, Brooklyn (369-0838) *Flirting with Disaster; James and the Giant Peach; Mulholland Falls; Twister.*

Plaza Twin—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *A Thin Line Between Love and Hate; The Great White Hype; ... When We Were Colored; Persuasion; Twister.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (821-5993) *Barb Wire; Original Gangstas; Sunset Park; The Craft; The Great White Hype; The Quest; Twister.*

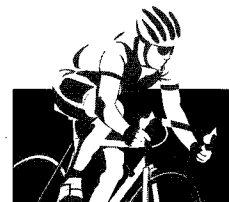
The Movies at Sheepshead Bay—Knapp St. and Harkness Ave., off Belt Pkwy. (615-1700) *Last Dance; Mulholland Falls; Primal Fear; The Birdcage; The Craft; The Great White Hype; The Quest; The Truth About Cats & Dogs; Twister.*

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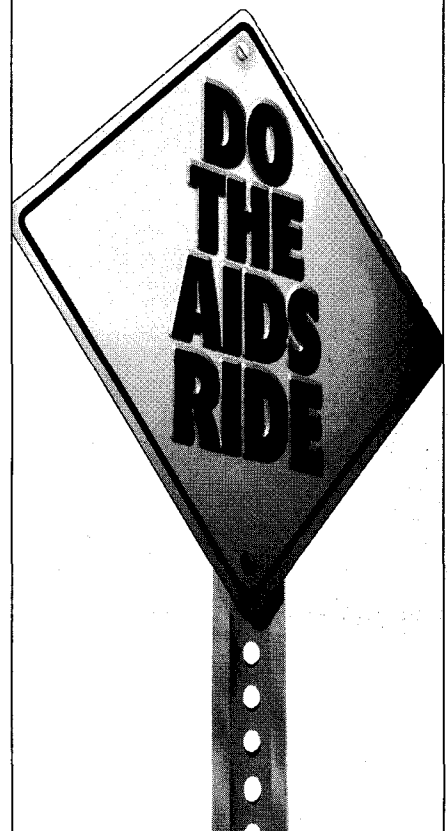
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Astoria—28-60 Steinway St. (726-1279) *Sunset Park; The Birdcage; The Craft; The Great White Hype; The Substitute; Twister*.

Bay Terrace—211-01 26th Ave. and Bell Blvd., Bay-side (428-4040) *Barb Wire; Boys; James and the Giant Peach; Last Dance; Mulholland Falls; The Birdcage; Twister*.

Cinema 5—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Boys; The Great White Hype; Twister*.

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Boys; Fargo; James and the Giant Peach*.

Continental—70-20 Austin St., Forest Hills (544-1020) *Flirting with Disaster; Mulholland Falls; The Great White Hype; The Quest*.

Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (641-5330) *Original Gangstas; Sunset Park; The Great White Hype*.

Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Barb Wire; James and the Giant Peach; Mulholland Falls; Primal Fear; The Birdcage; The Craft; The Quest; Twister*.

Elmwood—57-02 Hoffman Dr., Elmhurst (429-4770) *Barb Wire; Boys; Original Gangstas; Primal Fear; Sunset Park*.

Forest Hills—107-16 Continental Ave., at Queens Blvd. (261-7866) *The Pallbearer; The Birdcage*.

Fresh Meadows—190-02 Horace Harding Blvd., at 190th St. (777-FILM#619) *Last Dance; Mulholland Falls; Primal Fear; The Birdcage; The Craft; The Quest; The Truth About Cats & Dogs*.

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Original Gangstas; The Great White Hype; Twister*.

Main Street—72-66 Main St., Flushing (268-3636) *Executive Decision; Primal Fear; The Quest; The Truth About Cats & Dogs*.

Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *The Craft; The Truth About Cats & Dogs*.

MovieWorld—242-02 61st Ave., off Exit 31, Douglass-ton (423-7200) *James and the Giant Peach; Last Dance; Primal Fear; The Craft; The Quest; The Truth About Cats & Dogs; Twister*.

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (229-7702) *Fargo; Mulholland Falls; Nelly and Monsieur Arnaud*.

Plaza—103-14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Twister; The Quest*.

Quartet—160-06 Northern Blvd., at 160th St., Flushing (359-6777) *Barb Wire; Boys; The Quest; Twister*.

Surfside—104th St., Rockaway (945-4632) *The Great White Hype; Twister*.

The Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (225-7711) *Primal Fear; The Craft; The Pallbearer; The Truth About Cats & Dogs*.

Trylon—98-81 Queens Blvd., at 66th Ave., Forest Hills (459-8944) *Last Dance*.

Staten Island

Area Code 718

Atrium—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *James and the Giant Peach; Last Dance; Primal Fear; The Craft; The Truth About Cats & Dogs; Twister*. Opening 5/17: *Flipper*.

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Barb Wire; Mulholland Falls; The Craft; The Truth About Cats & Dogs; Twister*.

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *Barb Wire; Boys; Fear; James and the Giant Peach; Last Dance; Mulholland Falls; Primal Fear; Sunset Park; The Birdcage; The Craft; The Great White Hype; The Pallbearer; The Quest; The Truth About Cats & Dogs; Twister*.

Museums, Societies, Etc.

American Museum of the Moving Image—"Alfred Hitchcock and Fritz Lang in America." 5/18: *Notorious* (1946) and *Cloak and Dagger* (1946). 5/19: *You and Me* (1938) and *Spellbound* (1945). 3601 36th St., Astoria, Queens (entrance on 35th Ave.; 718-784-0077); \$7.

Anthology Film Archives—5/14: "Recent Acquisitions from the New York Filmmakers Cooperative." 5/16: "Films by Somo Sogo." 5/17: *Capricious Summer* (1967). 5/17 and 5/18: *The Connection* (1961). 5/18: *Baron Munchausen* (1961) and *Lemonade Joe*

Movie Listings Online

New York Magazine Online (on CompuServe) now offers expanded movie listings, covering more than 250 theaters throughout New York City, Long Island, Westchester, northern New Jersey, and southern Connecticut. These listings, which are updated daily, also contain show times for all movies. To subscribe, call 1-800-305-3280. If you're already on CompuServe, you can find us at go NYMAG.

(1964). 5/19: *The Shop on Main Street* (1965) and *Portrait of Jason* (1967). 32 Second Ave., at 2nd St. (505-5181); \$7.

Brooklyn Museum—"Third African Film Festival." 5/17: *Interferences* (1994), *Head in the Clouds* (1995), and *The Voyage of Memory* (1993). 5/18: *Albert Schweitzer*, the "Great White" of Lambarene (1994) and *The Succession* (1994). 5/19: *Haramuya* (1995). 5/12: 200 Eastern Pkwy., Brooklyn (718-638-5000, ext. 330); \$6.

Cinema Village 12th St.—Through 5/16: "Chow Yun-Fat: Hero With a Thousand Faces." 5/13: *Treasure Hunt* (1994) and *Dream Lovers* (1986). 5/14: *Hong Kong 1941* (1984) and *The Story of Woo Viet* (1981). 5/15: *Full Contact* (1992) and *Prison on Fire* (1987). 5/16: *Peace Hotel* (1995) and *The Killer* (1989). 22 E. 12th St. (924-3363); \$8.

Contemporary Irish Cinema: 5/17: Cathal Black presents his *Korea* (1995). 5/18: *Cake, 81 and Brothers in Arms*. 5/19: *Fishing the Sloe-Black River, Thirty-Five Aside, Summertime*, and *The Pear Bottle*, all at Tisch School of the Arts, 721 Broadway. 5/18: *Korea* (1995). 5/18 and 5/19: *Guiltip* (1995). 5/19: *Ailsa* (1995). Those three will be screened at Anthology Film Archives, 32 Second Ave.

A Different Light—5/19: *Torch Song Trilogy* (1989). 151 W. 19th St. (989-4850); free.

Donnell Media Center—5/15: *The Orisha Tradition: The Gods in Exile* (1990) and *Santero*. 5/18: René Fortunato presents and discusses his *Thujillo: The Power of the Generalissimo* (1991). 20 W. 53rd St. (621-0619); free.

Film Forum—"Musicals Before the Code." 5/13: *I Am Suzanne!* (1933) and *Let's Go Native* (1930). 5/14: "A Night at the Palace" featuring Al Jolson in *The Plantation Act*, a lost short. 5/15: *Hallelujah!* (1929) and *Applause* (1929). 5/16: *College Rhythm* (1934), *Hello, Everybody!* (1932), and *Moonlight and Pretzels* (1933). 5/17: *I'm No Angel* (1933) and *Hips, Hips Hooray* (1934). 5/18: *Gold Diggers of 1933* (1933) and *Dancing Lady* (1933). 5/19: *Footlight Parade* (1933) and *Roman Scandals* (1933). 209 W. Houston St. (727-8110); \$8.

Film Society of Lincoln Center—(The Walter Reade Theater)—"Abbas Kiarostami Retrospective and Recent Films From Iran." 5/13: *Travellers* (1992) and *End of Childhood* (1994). 5/14-5/16: "Kiarostami." *Close-Up* (1990) with *Solution* (1978), and *Homework* (1990) with *Breaktime* (1972). 5/17: *Pari* (1995) and *The Quiet Home* (1993). 5/19: *From Karneh to Rhein* (1993) and *Zero Heights* (1994). 5/18 and 5/19: "Movies for Kids." *Tick Tack* (1994). 5/16: "Independents Night!" *Habit* (1995) with *The Look* (1995). 5/18: "The Strange Animation of Ladislav Starewicz." 65 W. 65th St., plaza level. (875-5600); \$7.50.

French Institute—5/14: *La vieille dame qui marchait dans la mer* (1991). Florence Gould Hall, 55 E. 59th St. (355-6160); \$7, seniors, \$5.50.

Museum of Modern Art—"Don Siegel." 5/13: *Edge of Eternity* (1959) and *Death of a Gunfighter* (1969). 5/14: *Coogan's Bluff* (1969) and *Madigan* (1968). 5/16: *The Big Steal* (1949) and *The Verdict* (1946). 5/16 and 5/17: *The Gun Runners* (1958). 5/17: *Stranger on the Run* (1967) and *Two Mules for Sister Sara* (1969). 5/18: *Hell Is for Heroes* (1962) and *China Venture* (1953). 5/19: *Private Hell 36* (1954) and *Crime in the Streets* (1956). 11 W. 53rd St. (708-9480); \$8.

Museum of Television & Radio—"John Frankenheimer: The Television Work." 25 West 52nd St. (621-6710); \$6.

Symphony Space—5/14: *It's a Wonderful Life* (1946) and *Wings of Desire* (1988). 2537 Broadway (864-5400); \$7.

Whitney Museum of American Art—"Lesbian Genders." 5/15, 5/17-5/19: "Flesh Form" and "Hot and Bothered." 945 Madison Ave., at 75th St. (717-0723); \$8.



Festival Leaving Home

Cathal Black's award-winning *Korea* (above)—about young Irish immigrants who, after arriving in America, are drafted to serve in the Korean War—will be screened as part of Scannán '96: A Celebration of Contemporary Irish Cinema (May 13-19). Screenings will be held at both NYU and the Anthology Film Archives (see "Museums, Societies, Etc.," for info).

art

Paul Himmel... Jan Henle... Pepon Osorio

Galleries Solos

Madison Avenue and Vicinity

Stanley Boxer—New mixed-media paintings; through 6/1. Salander-O'Reilly, 20 E. 79th St. (879-6606).

Elizabeth Butterworth/Jennifer Lee—Recent gouache paintings of plant forms, turtles, monkeys, shells, and other flora and fauna/New ceramics; 5/16-6/28. Graham, 1014 Madison Ave. (535-5767).

Colette—Recent paintings and photographs from the artist's "House of Olympia" project; through 5/31. Cucalón, 145 72nd St. (472-8741).

Willem de Kooning—Paintings made between 1982 and 1986; through 6/1. C & M, 45 E. 78th St. (861-0020).

Richard Diebenkorn—Sixty figure drawings from the artist's estate that were produced between 1958 and 1967, when the California artist took a hiatus from abstraction; through 5/23. Acquavella, 18 E. 79th St. (734-6300).

Melvin Edwards—Recent welded-steel sculptures; through 6/29. CDS, 76 E. 79th St. (772-9555).

Katharina Fritsch—A recent series of silkscreened works based on images from the children's version of *Bildwörter Duden*, an illustrated lexicon or dictionary published in Germany in 1936; through 6/8. Marks, 1018 Madison Ave. (861-9455).

Per Kirkeby—New paintings from the series "New Shadows" that were inspired by his travels in Greenland; through 6/28. Werner, 21 E. 67th St. (988-1623).

George Maciunas—The first exhibition devoted to the full range of the Fluxus founder's work, including a selection of commercial and Fluxus graphics, unique biographical artworks, and original paste-up mechanicals spanning the years 1959 to 1976; through 6/22. Ubu, 16 E. 78th St. (794-4444).

Matta—Drawings on the theme of sports made by the Chilean artist in the early fifties; 5/16-6/16. Martin, 23 E. 74th St. (288-2213).

Henry Roderick Newman—Watercolors by the American pre-Raphaelite; through 6/7. Jordan-Volpe, 958 Madison Ave. (570-9500).

Jedd Novatt—New welded steel sculptures, through 6/1, at Salander-O'Reilly, 20 E. 79th St. (879-

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

6606), and recent collages, 5/16-6/15, at Montebello, 9 E. 84th St. (472-1496).

Pablo Picasso—Portraits painted between 1920 and 1970; through 6/29. Gagosian, 980 Madison (744-2313).

Carol Ross—Minimal geometric sculptures; through 6/15. Gat, 1100 Madison Ave. (327-0441).

57th Street Area

Giovanni Anselmo—New granite works that explore the potential of color; through 6/1. Goodman, 24 W. 57th St. (977-7160).

Avigdor Arikha—Paintings and drawings of still life, studio interiors, nude and clothed figures, landscapes, and portraits and selected prints from 1966 to 1995; through 6/15. Marlborough, 41 E. 57th St. (627-1455).

Ross Bleckner—New paintings that incorporate images of chrysanthemums, daisies, and sunflowers; through 6/29. Boone, 745 Fifth Ave. (752-2929).

James Brown—Recent abstract paintings and sculpture; through 6/8. McGrath, 20 W. 57th St. (956-3366).

Ken Buhler—Abstract paintings and monotypes from the past three years; through 6/1. O'Hara, 41 E. 57th St. (355-3330).

Charles E. Burchfield—Watercolors painted between 1915 and 1920, when the artist was still living in his hometown of Salem, Ohio; through 6/1. Kennedy, 730 Fifth Ave. (541-9600).

John Chamberlain/Elizabeth Murray—New painted steel sculptures/New collage drawings on cut paper. Through 6/21. PaceWildenstein, 32 E. 57th St. (421-3292).

Sandro Chia/Malcolm Morley—New paintings of nudes in nature that revisit the paradisiacal themes of the early-twentieth century as practiced by Cézanne, Matisse, and Picasso/Recent paintings of boats and the sea; through 6/8. Janis, 110 W. 57th St. (586-0110).

Gregory Gillespie—New allegorical paintings that draw on the artist's subconscious, at Forum, 745 Fifth Ave. (355-4545), through 6/7, and paintings executed between 1978 and 1995, at Kind, 136 Greene St. (925-1200), through 5/31.

Lawrence Gipe—Large-scale paintings of iconographic pre-war images, each of which appears to dissolve into the next image in a filmlike sequence; through 6/8. Helman, 20 W. 57th St. (245-2888).

Robert Goodnough—Abstract paintings executed between 1953 and 1965; 5/16-6/15. De Nagy, 41 W. 57th St. (421-3780).

Julie Heffernan—Recent paintings that combine images of landscape, figures, and still life; through 6/15. Littlejohn Contemporary, 41 E. 57th St. (980-2323).

David Hockney—Small-scale paintings and a large-scale painting that extends onto the floor titled *Snail's Space* that is being shown as a performance with six vari-lites providing a nine-minute cycle, through 6/15, at Emmerich, 41 E. 57th St. (752-0124), and paintings and photographs of paintings, through 6/15, at Miller, 41 E. 57th St. (980-5454).

David Hollowell—New paintings and graphite drawings; through 6/1. Tatistcheff, 50 W. 57th St. (664-0907).



Talent Though some of Jan Henle's Cibachrome prints are as large as seven feet by seven feet, they depict only minute sections of his ambitious *La Jibarita* project, in which he and four Puerto Rican mountain men (*jibaros*) transformed an abandoned coffee plantation in Puerto Rico into an immense land sculpture. At Wooster Gardens, 558 Broadway; through June 1.

Photograph courtesy of Brent Sikkema & Wooster Gardens.

MAY 20, 1996 NEW YORK 155

Wifredo Lam—Paintings and works on paper made by the Cuban artist between 1940 and 1970; through 6/15. Lelong, 20 W. 57th St. (315-0470).

Samella Lewis—Paintings from 1940 to the present by this scholar of African-American art; through 6/29. Hodges, 24 W. 57th St. (333-2640).

Pablo Picasso—An exhibition of drawings and paintings executed in Spain during the artist's formative years that focuses on his rebellion against his academic training; through 6/15, at Yoshii, 20 W. 57th St. (265-8876), and unique ceramic works from the Jacqueline Picasso collection; through 6/11, at Hammer, 33 W. 57th St. (644-4400).

Paul Rickert—Recent small-scale paintings and watercolors that depict scenes in the Penobscot Bay region of Maine; through 6/15. Fischbach, 24 W. 57th St. (759-2345).

Daniel Spoerri—Assemblages based on a nineteenth-century medical text and its gravures illustrating various medical operations; through 6/14. Zabriskie, 41 E. 57th St. (752-1223).

May Stevens—Recent paintings and works on paper; through 6/14. Ryan, 24 W. 57th St. (397-0669).

Anne Tabachnick—A memorial exhibition of paintings by this second-generation New York School artist whose canvases are a unique synthesis of Abstract Expressionism and European modernism; 5/16-6/22. Snyder, 20 W. 57th St. (262-1160).

Francisco Toledo—A group of paintings and gouaches that have not been previously exhibited and were acquired from the artist by the photographer David Duncan Douglas in 1966; through 5/31. Associated American Artists, 20 W. 57th St. (399-5510).

Anne Truitt—New painted wood sculptures; 5/15-6/21. Emmrich, 41 E. 57th St. (752-0124).

William Tucker—New sculpture and drawings; through 5/25. McKee, 745 Fifth Ave. (688-5951).

Andy Warhol—Drawings, paintings, prints, and objects by the Pop artist spanning the years 1955 to 1975; through 6/29. Sheehan, 20 W. 57th St. (888-4220).

John Wilde—A survey of paintings dating from the fifties to the present; through 6/1. Schmidt-Bingham, 41 E. 57th St. (888-1122).

SoHo and TriBeCa

Diti Almog—New paintings; through 6/8. Boesky & Callery, 51 Greene St. (941-9888).

Michael Ashkin—A construction that uses such materials as cement and toy trucks and evokes a highway whose final destination is eerily ambiguous; through 6/8. Keenan, 494 Broadway (431-5083).

Ashley Bickerton—New works; through 6/1. Sonnabend, 420 W. Broadway (966-6160).

Jeffrey Blondes—*Plein air* paintings of the French countryside; through 5/30. K & E, 462 Broome St. (431-7783).

Louise Bourgeois—A retrospective of 100 drawings by the artist known for her quirky, fetishistic sculptures and room-size installations; through 6/8. The Drawing Center, 35 Wooster St. (219-2166).

Squeak Carnwath—New paintings that incorporate text and pictographs; through 6/15. Beitzel, 102 Prince St. (219-2863).

Sandro Chia—Recent paintings, watercolors, and gouaches; through 6/1. Grand Salon, 83 Grand St. (226-1861).

Chuck Connelly—A selection of paintings executed between 1983 and 1996; through 6/4. Lennon, Weinberg, 560 Broadway (941-0012).

Amanda Crandall—Small-scale landscape paintings on shaped wood panels; through 5/31. Z, 70 Greene St. (966-8836).

Thomas Demand/Scott Burton—Photographs that depict life-size, three-dimensional cardboard replicas of Bill Gates's dorm room, the exterior of the apartment where Jeffrey Dahmer lived, and other interiors and exteriors of buildings that were built by the artist based on other photographers' images of those places. An exhibition of the late artist's chair sculptures. Through 6/1. Protetch, 560 Broadway (966-5454).

David Deutsch—New monochrome paintings that depict landscapes dotted with architecture and the occasional human figure, as viewed from an aerial perspective; 5/18-6/22. Gorney, 100 Greene St. (966-4480).

Carroll Dunham—Recent drawings that make sophisticated references to the Surrealists Yves Tanguy and Joan Miró and to the Abstract Expressionists Jackson Pollock and Cy Twombly; through 6/15. Nolan/Eckman, 560 Broadway (925-6190).

Vernon Fisher—Recent "blackboard" paintings and two site-specific installations; through 6/8. Cowles, 420 W. Broadway (925-3500).

Fernando Colón Gonzalez—Recent abstract paintings in which gestural brushstrokes float on subtly variegated surfaces; through 6/1. M-13, 72 Greene St. (925-3007).

Sebastián Gross—New paintings and drawings by a Chilean artist; through 5/26. Art 54, 54 Greene St. (369-6677).

Ann Hamilton—A new installation titled *filament* that uses video and projected imagery in tandem with a human sitter; through 5/31. Kelly, 43 Mercer St. (343-2405).

Jan Henle—Film drawings from the artist's "La Jibarata" project, begun in the December of 1991 when the artist and four *jibaros* (Puerto Rican mountain men) built a large-scale land sculpture on an abandoned coffee plantation in Puerto Rico; through 6/1. Wooster Gardens, 558 Broadway (941-6210).

Damien Hirst—New sculpture and paintings by this British artist whose work has explored metaphors of pharmacology, media propaganda, and the estrangement from nature; through 6/15. Gagosian, 136 Wooster St. (228-2828).

Toba Khedoori—Recent paintings on paper; through 6/15. Zwirner, 43 Greene St. (966-9074).

Irving Kriesberg/Dan Corbin—Pastel paintings on paper/Sculptures of the female figure. Through 6/12. Perlow, 560 Broadway (941-1220).

Shigeko Kubota—Kinetic sculptures, a video "rock garden," and overhead projections; through 8/2. Fung, 140 Sullivan St. (505-3369).

Yayoi Kusama—The Japanese artist's works from the fifties and sixties, including her characteristic *Infinity Net* paintings on paper and canvas, collages, photo-collages, pastel drawings, and the notorious *Accumulations*—furniture and other household objects to which she attached a profusion of sewn and stuffed phallic or yam-shaped forms; through 6/21. Cooper, 155 Wooster St. (674-0766).

John Okulick—New free-standing sculptures and wall constructions; through 5/29. Hoffman, 429 W. Broadway (966-6676).

Pepón Osorio—An installation titled *Badge of Honor* that confronts the subject of family separation and consists of two adjoining rooms, a prison cell and a teenage boy's fantasy bedroom retreat; through 6/1. Feldman, 31 Mercer St. (226-3232).

Mimmo Paladino—New paintings and sculpture; through 6/15. Sperone Westwater, 142 Greene St. and 121 Greene St. (431-3685).

Sam Revels—Four large-scale abstract paintings and related gouache and pencil drawings; through 6/8. C.R.G., 93 Grand St. (966-4360).

Joseph Rhone—Large constructions that appropriate architectural forms; through 6/1. Roeder, 545 Broadway (925-6098).

Robert Ryman—New paintings; through 6/21. PaceWildenstein, 142 Greene St. (421-3292).

Claire Seidl—Recent abstract paintings; through 5/18. Rosenberg + Kaufman, 115 Wooster St. (431-4438), Wed. and Thurs. 11-7, Fri. and Sat. 11-6.

Brian Tolle—A reconstruction of a colonial domestic interior that continues the artist's exploration of the phenomenon of revival; through 6/1. Basilico, 26 Wooster St. (966-1831).

Maciej Toporowicz—An installation of photographic and video works that uses contemporary advertising techniques to investigate seduction and erotic fantasies; through 6/8. Lombard Freid, 470 Broome St. (334-5060).

Günter Umberg—Recent paintings; through 6/22. Stark, 560 Broadway (925-4484).

Joan Valtemath—Intricate color-pencil drawings on photo-sensitized paper; through 6/15. Bungert, 225 Lafayette St. (925-0200).

Rachel Whiteread—Five new sculptures that continue the British artist's exploration of spaces and objects by filling or surrounding them with plaster, rubber, or resin casts; through 6/18. Luhring Augustine, 130 Prince St. (219-9600).

Hiro Yokose—Encaustic paintings that refer to landscape; through 6/4. Haller, 560 Broadway (219-2500).

Chen Zhen—An installation inspired by the artist's experiences in Shanghai during the Cultural Revolution; through 6/8. Deitch, 76 Grand St. (343-7300).

Other

Mary Beyt—Paintings whose monochromatic fields of color are painted over thin impressions of floral-patterned lace; through 6/2. Morris Healy, 530 W. 22nd St. (243-3753), Wed.-Sun. 11-6.

Willem de Kooning—Three monumental bronze sculptures depicting the artist's classic elemental woman and a group of thirteen hand-size bronzes based on the human figure that were made in 1969, three of which served as maquettes for the monumental works; through 6/30. Marks, 522 W. 22nd St. (861-9455), Thurs.-Sun. 12-6.

Jason Simon—An installation of photographs, sculpture, and sound that explores self-destructive impulses through the symbolism of cigarette-smoking; through 6/9. Hearn, 530 W. 22nd St. (727-7366).

Group Shows

Madison Avenue and Vicinity

Beacon Hill—980 Madison Ave. (734-3636). "American Painters on the French Scene: 1874-1914," with works by Alexander Harrison, George Inness, Hugh Bolton Jones, Frederick William MacMonnies, Alfred Maurer, Charles Sprague Pearce, others; through 7/12.

Colnaghi—21 E. 67th St. (772-2266). Master drawings dating from the sixteenth to the early-twentieth century by French and Italian artists; through 5/31.

Didier Aaron—32 E. 67th St. (988-5248). "Neoclassical and En Plein Air Landscapes" features eighteenth- and nineteenth-century French landscape paintings by Corot, Degas, Denis, Granet, Rousseau, others; through 6/7.

Feigen—49 E. 68th St. (628-0700). "A Century of Landscape Painting: England & France, 1770-1870," with works by Bonington, Corot, Courbet, Delacroix, Harpignies, Monet, Valenciennes, others; through 6/28.

Hirschl & Adler—21 E. 70th St. (535-8810). "Yanks Paint Brits" features portraits of English subjects painted over the past 200 years by American artists, including works by Romaine Brooks, Red Grooms, John Singer Sargent, Nelson Shanks, Gilbert Stuart, James McNeill Whistler, Andy Warhol, and others; through 6/28.

New York Academy of Sciences—2 E. 63rd St. (838-0230), Mon.-Fri. 9-5. "Health and Happiness in 20th-Century Avant-Garde Art," with works by Beal, Chihuly, Cunningham, Fish, Graves, Matisse, Picasso, Tobey, others; through 6/21.

Stone—113 E. 90th St. (988-6870). Paintings by Baribeau, Charito, Folzenlogen, Havard, Inoue, Rasely; through 6/29.

York—21 E. 65th St. (772-9155). Metalpoint drawings by Joseph Goldyne, John Storrs, and Joseph Stella; through 6/7.

57th Street Area

Baron/Boisanté—50 W. 57th St. (581-9191). Sculpture in various media by fourteen artists, among them Curtis Anderson, Hannelore Baron, Joseph Beuys, Jennifer Bolande, Chris MacDonald, Peter Nagy, and Not Vital; through 6/15.

Mathes—41 E. 57th St. (752-5135). "After Dark," with nocturnal images by Berenice Abbott, Peter Alexander, James Casebere, Ellen Phelan, Odilon Redon, Alfred Stieglitz, others; through 6/21.

Rosenfeld—24 W. 57th St. (247-0082). Paintings on paper from the forties and fifties by the playwright Clifford Odets; WPA mural studies and other works from that era by Carter, Covarrubias, Gellert, Hirschfeld, Reiss, Shahn, others; through 6/8.

Spanierman—45 E. 58th St. (832-0208). Paintings of Cape Ann, Massachusetts executed between 1840 and 1940, by Avery, Davis, Hartley, Hassam,

Homer, Hopper, Lane, Prendergast, Sloan, and Twachtman; through 6/22.

SoHo and TriBeCa

Art in General—79 Walker St. (219-0473). "Domestic Partnerships: New Impulses in Decorative Arts From the Americas," with works by David Avalos, Los Carpinteros, Maria Elena Gonzalez, Kukuli Velarde, Saul Villa, others; through 6/29.

Blum—99 Wooster St. (343-0441). "In Quest of the Absolute," with paintings by Federle, Malevich, Marioni, Mondrian, Newman, Marden, Martin, Reinhardt, Rothko; through 6/8.

Clocktower—108 Leonard St. (233-1096), Wed.-Sun. 1-7, \$2 suggested admission. "Departure Lounge," an exhibit that explores the "present future" created by new technologies and expanded modes of communication, with works by Bolande, Chang, Ganahl, Hajamadi, Long & StereoLab, McCaslin, Scher, D.J. Spooky, Staehle, others; through 6/30.

Gering—476 Broome St. (226-8195). Drawings and collages by Armleder, Bickerton, Chiezo, Dunham, Fleury, Halley, Kilimnik, Mori, Steinbach, others; through 6/8.

Inghar—568 Broadway (334-1100). Images of New York's Flatiron Building by 20 artists; through 6/29.

Kent—67 Prince St. (966-4500). Paintings by Leon Golub, R.B. Kitaj, and Irving Petlin; through 6/8.

Thread Waxing Space—476 Broadway (966-9520). "Shred Sled Symposium: An Exhibition of Skateboard Graphics, 1976-1996," with works by Ackermann, Aron, Clark, McKee, Haring, Marie, RWist, others; through 6/15.

Other

Kirkland—504 W. 22nd St. (627-3930). The gallery's inaugural exhibition, "Ripe," presents works by David Jelinek, Deborah Kammer, Laura Larson, Melissa Marks, and Ellen Ross; through 6/2.

New York Kunststhal—210 E. 5th St. (388-1961). "29-0"/East," with projects by Aitken, Caramelle, Kowanz, Mosher, Oppenheim, Seator, Wurm; "Das Labor," with works by Gerwald Rockenschau and Matta Wagnest; through 6/30.

Photography

Andrew Bush—Works from the new series "Business Cards" and "Short Snorters"; through 6/2. Saul, 560 Broadway (431-0747).

David Douglas Duncan—Photographs of Picasso accompanied by the artist's works in all media; through 6/30. Krugier, 41 E. 57th St. (755-7288).

Danielle Epstein—Hand-painted, multi-panel images of nudes, landscapes, clocks, and trees; through 6/28. Rice, 325 W. 11th St. (366-6660).

Gerard Fieret—Black-and-white portraits of women and self-portraits from the sixties by the Dutch artist; through 6/29. Mann, 42 E. 76th St. (570-1223).

Jan Groover—New platinum-palladium contact prints whose imagery includes a series of Romanesque churches, backyard landscapes, and portraits of her neighbors; through 6/22. Borden, 560 Broadway (431-0166).

Paul Himmel—Photographs from the "Circus" and "Ballet" series by this photographer who worked for *Vogue* and *Harper's Bazaar* in the forties and fifties and studied with Alexey Brodovitch; 5/17-6/22. Greenberg, 120 Wooster St. (334-0010).

Horst—A survey of photographs from the beginning of his career, in the thirties, to the present, including fashion work, nudes, still lifes, landscapes, and architectural interiors; through 6/1. Staley-Wise, 560 Broadway (966-6223).

ICP—1130 Fifth Ave. (860-1777); Wed.-Sun. 11-6; \$4, \$2.50 students and seniors. "Josef Sudek: The Pigment Prints, 1947-1954"; "Highlights From the ICP Permanent Collection"; through 7/7.

ICP Midtown—1133 Sixth Ave. (860-1783), Tues. 11-8, Wed.-Sun. 11-6. "Horst: A Retrospective." A survey of works by the fashion photographer who is also the recipient of the 1996 ICP Master of Photography Award; through 6/2. "Intimate

Photography Motion Pictures

ronic, isn't it, that photographers, having chosen a static medium, are obsessed with capturing motion? A mini-retrospective of Paul Himmel's work, at the Howard Greenberg Gallery May 17-June 22, features mid-century studies of ballet dancers and circus performers seized in transit. Here and there, faces and limbs appear in sharp focus as if to anchor the grainy blurs that indicate the sweeping, swirling motion. Daring young folk on their flying trapezes and some of Balanchine's most memorable ballerinas and cavaliers trail behind them glorious nebulae that, eerily, evoke emotion as well as exploit. Himmel was influenced in this work by the legendary graphic designer Alexey Brodovitch, who, beginning in the mid-thirties, introduced a daring visual vitality into once pictorially staid American magazines. For years, Brodovitch conducted an iconoclastic workshop attended by photographers—some of them, like Robert Frank and Richard Avedon, future stars—eager to explore new ways of seeing. A selection of their efforts accompanies Himmel's at the Greenberg. Born in 1914 and still feisty, Himmel quit photography a quarter-century ago (to become a therapist). Why? "I got bored," he says bluntly. "No one would publish the 'art stuff'; I was just doing it for me." (Actually, the ballet series became a now-rare book, the 1954 *Ballet in Action*.) "Only commercial assignments paid, and when they got to be all about hemlines—well, I was interested in beauty, not fashion." TOBI TOBIAS



Nature: Ansel Adams and the Close View." Photographs that depict the minute, specific aspects of nature; through 6/2. "She Loves It, She Loves It Not: Women and Technology and Mistaken Identities," multimedia installations by Christine Tamblin; through 6/2.

Barbara Kasten—Recent large-scale color photographs that are the artist's reinterpretations of ancient artifacts; through 6/15. Richardson, 560 Broadway (343-1255).

Herbert List—Photographs from the thirties; through 6/15. Miller, 41 E. 57th St. (980-5454).

Danny Lyon/Susan Fenton—Photographs documenting the lives of the indigenous Mayan peoples of Chiapas, Mexico/Hand-colored photographs of the human head that depict it as an anonymous, minimal object. Through 6/29. Lowinsky, 578 Broadway (226-5440).

Richard Leslie Schulman—Color photographs of North America's largest captive snake, Samantha, taken over a two-year period at the Bronx Zoo; through 5/29. Silverstein, 591 Broadway (226-0640).

Louis Stettner—Photographs of New York's original Penn Station that were taken in 1958; through 6/1. Benrubi, 52 E. 76th St. (517-3766).

Museums

Alternative Museum—"Jerry Kearns: White Lies." Paintings that splice and combine images of well-known early American paintings, comic art of the fifties, and original drawings, together with historical images, to suggest a revisionist perspective of American history; through 6/8. 594 Broadway (226-2158), Tues.-Sat. 11-6; \$3 donation suggested.

American Craft Museum—"Klaus Moje Glass." Fifty mosaic glass works created between 1977 and 1994; through 6/9. "The Art of Peter Voulkos." A survey of the artist's ceramic sculptures and related collages and monotypes produced since 1978; through 6/9. "Form-Light-Glass: Contemporary Glass From the Czech Republic";

through 6/9. 40 W. 53rd St. (956-3535); Tues. 10-8, Wed.-Sun. 10-5; \$5, \$2.50 seniors and students.

American Museum of Natural History—"Amber: Window to the Past." A history of amber in fossil specimens and decorative objects; through 9/2. "Witness: Endangered Species of North America." Photographs of animals and plants in immediate danger of extinction; through 10/6. Central Park West at 79th St. (769-5100); Sun.-Thurs. 10-5:45, Fri. and Sat. 10-8:45; \$7 suggested contribution, \$5 students and seniors, \$4 children.

Asia Society—"Worlds Within Worlds: The Richard Rosenblum Collection of Chinese Scholars' Rocks"; through 8/18. 725 Park Ave. (288-6400); Tues.-Sat. 11-6 (Thurs. 6-8 free), Sun. 12-5; \$3; \$1 seniors and students.

Bard Graduate Center for Studies in the Decorative Arts—"Josef Frank, Architect and Designer: An Alternative Vision of the Modern Home." Architectural drawings, models, drawings for applied arts, furniture, textiles, and other works by the Viennese designer and architect; through 7/21. 18 W. 86th St. (501-3000), Tues.-Sun. 11-5 (Thurs. until 8:30).

Bronx Museum of the Arts—"Bronx Spaces." Works by 23 Bronx-based artists; through 6/23. "Amidst the Silence: Enrique Martinez Celaya and Alberto Rey"; through 6/23. "Women of Hope: African Americans and Latinas Who Made a Difference"; through 6/23. 1040 Grand Concourse, Bronx (718-681-6000); Wed. 3-9, Thurs. and Fri. 10-5, Sat. and Sun. 1-6; \$3, \$2 students, \$1 seniors.

Brooklyn Museum—"The Art of Thomas Wilmer Dewing: Beauty Reconfigured"; through 6/9. "Converging Cultures: Art & Identity in Spanish America." Paintings, sculpture, costumes, textiles, domestic and religious objects, and manuscripts from the Spanish colonial viceroyalties of New Spain and Peru; through 7/14. "Early Renaissance Paintings From the Brooklyn Museum." The museum's own collection of thirteenth- and fourteenth-century Italian panel paintings; through 8/31. "Alison Saar: The Woods Within." A site-

specific sculpture installation; through 9/8. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.-Sun. 10-5; \$4, \$2 students, \$1.50 seniors.

Dia Center for the Arts—"Hanne Darboven: Kulturgeschichte 1880-1983"; through 6/29. . . . "Jessica Stockholder: Your Skin in This Weather Bourne Eye-Threads & Swollen Perfume"; through 6/29. . . . "European Couples, and Others: Works by Dan Flavin"; through 6/23. . . . "Komar and Melamid: The Most Wanted Painting on the Web"; through 6/29. . . . "Gerhard Richter: Atlas"; through 6/29. 548 W. 22nd St. (989-5912); Thurs.-Sun. 12-6; \$3 suggested contribution.

El Museo del Barrio—"Image and Memory: Latin American Photography, 1880-1992"; through 6/13. . . . "Portrait: A Site-Specific Installation by Carla Preiss"; through 6/16. 1230 Fifth Ave. (831-7272); Wed.-Sun. 11-5; Thurs. 12-7; \$4, \$2 seniors and students.

Frick Collection—"Soane: Connoisseur & Collector." A selection of architectural drawings from the collection of works housed in Sir John Soane's Museum in London; through 7/7. 1 E. 70th St. (288-0700); Tues.-Sat. 10-6, Sun. 1-6; \$5, \$3 students and seniors; children under 10 not admitted.

Jewish Museum—"Marc Chagall 1907-1917." An overview of the artist's early career, including paintings, gouaches, and drawings; through 8/4. . . . "Too Jewish? Challenging Traditional Identities"; through 7/14. 1109 Fifth Ave. (423-3200); Sun., Mon., Wed., Thurs. 11-5; 45 Tues. 11-8 (Tues. after 5 free); \$7, \$5 students and seniors.

Metropolitan Museum of Art—"Splendors of Imperial China: Treasures From the National Palace Museum, Taipei." The full breadth of Chinese art is displayed in this exhibit of 475 objects from the Neolithic period through the eighteenth century, including paintings, calligraphy, ceramics, and jades; through 5/19. . . . "Modern Glass in The Metropolitan Museum of Art"; through 10/30. . . . "Making Music: Two Centuries of Musical Instrument Making in New York"; through 7/28. . . . "Bare Witness: Clothing and Nudity"; through 8/18. . . . "Art of the Deccani Sultans"; through 8/25. . . . "Klee in Munich." One in a series of continuing installations from the Berggruen Klee Collection, which was a gift to the museum in 1984, this exhibit traces the artist's stylistic development during his most formative period; through 6/30. . . . "Enamels of Limoges"; through 6/16. . . . "Works Progress Administration Color Prints in the Metropolitan"; through 6/16. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.-Thurs. and Sun. 9:30-5:15, Fri. and Sat. 9:30-9; \$7 contribution, \$3.50 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.-Sun. 9:30-4:45 (closes at 5:15 between April and September).

Museum for African Art—"Memory: Luba Art and the Making of History." An exhibit of sculpture, memory boards, beaded objects, ornamented royal scepters, and other arts of the Luba of Zaïre from the seventeenth to nineteenth centuries; through 9/8. 593 Broadway (966-1313); Tues.-Fri. 10:34-5:30, Sat. and Sun. 12-6; \$4, \$2 children, seniors, and students.

Museum of American Folk Art—"An American Treasury: Quilts From the Museum of American Folk Art"; through 9/8. . . . "The Art of the Contemporary Doll"; through 9/8. 2 Lincoln Square (595-9533); Tues.-Sun. 11:30-7:30; free.

Museum of Modern Art—"Picasso and Portraiture: Representation and Transformation." The first comprehensive survey of the artist's portrait work, beginning with the early studies from his years in

Barcelona, then moving through his life via intimate portrayals of his family, lovers, and friends; through 9/17. . . . "Projects: Hirsch Perlman"; through 5/21. . . . "Refining the Sports Car: Jaguar's E-Type"; through 8/20. . . . "Come Sunday: Photographs by Thomas Roma"; through 6/18. . . . "From the Collection: Abstraction, Pure and Impure"; through 5/21. . . . "Deformations: Aspects of the Modern Grotesque"; through 5/21. 11 W. 53rd St. (708-9480); Sat.-Tues. 11-6, Thurs. and Fri. noon-8:30, closed Wed.; \$8, \$5 students and seniors (Thurs. and Fri. 5:30-8:30, pay what you wish).

Museum of the City of New York—"Revisiting the Scene: New Evidence, New Discoveries." Nineteenth- and twentieth-century paintings of scenes of New York from the museum's collection; through 1/12/97. . . . "Gaelic Gotham: A History of the Irish in New York"; through 10/27. 1220 Fifth Ave., at 103rd St. (534-1672); Wed.-Sat. 10-5, Sun. 1-5; \$5, \$3 students and seniors.

National Academy of Design—"Rodin: Sculpture From the Collection of Iris and B. Gerald Cantor";



Installation Behind Bars

In his installation "Badge of Honor," Pepon Osorio plumbs the effects of incarceration on the American family by presenting two adjoining but entirely different ersatz abodes—a teenage son's fantasy bedroom and his father's jail cell. At Ronald Feldman Fine Arts, Inc., 31 Mercer Street; through June 1.

through 5/19. . . . "American Masterworks From The National Academy of Design Collection"; through 5/25. 1083 Fifth Ave. (369-4880); Wed.-Sun. 12-5 (Fri. until 8); \$5, \$3.50 seniors, students, and children under 16.

National Museum of the American Indian Smithsonian Institution—"Partial Recall: Photographs of Native North Americans"; 5/19-6/21. . . . "Ancestral Memories: A Tribute to Native American Survival"; 5/19-6/21. George Gustav Heye Center, One Bowling Green (825-6700), 10-5 daily; free.

New York Public Library—"The Hand of the Poet: Original Manuscripts by 100 Masters"; through 6/31. . . . "The Global Library <http://www.nyp.org>." An exhibit that examines the digital revolution within the context of a 5000-year history of communications; through 8/17. Fifth Ave. and 42nd St. (869-8089); Mon. 10-6, Tues.-Wed. 11-6, Thurs.-Sat. 10-6; free.

New York Historical Society—"Metropolitan Lives: The Ashcan Artists and Their New York, 1897-1917"; through 8/4. . . . "New York Then and Now: The Upper West Side." Vintage photographs of New York's Upper West Side from

the Society's permanent collection; through 5/19. 2 W. 77th St. (873-3400); Wed.-Sun. noon-5; \$3, \$1 seniors and children.

Pierpont Morgan Library—"Being William Morris: A Centenary Exhibition"; through 9/1. . . . "Through British Eyes: Images of Bermuda, 1815-1860." An exhibition of early-nineteenth-century drawings, watercolors, and prints of Bermuda that was organized by the Bermuda National Gallery and the Bermuda Government Archives; through 8/18. . . . "Pre-Raphaelite Drawings: The Art of the Book and Beyond"; through 9/1. . . . "Morris's Medieval Manuscripts"; through 9/1. 29 E. 36th St. (685-0008); Tues.-Fri. 10:30-5, Sat. 10:30-6, Sun. noon-6; \$5 suggested donation, \$3 students and seniors.

Queens Museum of Art—"Dennis Adams: Ederle." A site-specific installation based on the Gertrude Ederle Amphitheater, a 1939-40 World's fair ruin located in Flushing Meadows Corona Park; through 7/7. . . . "Larry Sultan: Pictures From Home." A series of 202 photographs that traces the entire adult lifetime of the photographer's parents; through 7/7. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700); Wed.-Fri. 10-5, Sat. and Sun. 12-5; \$3 suggested donation, \$1.50 seniors and children.

Studio Museum in Harlem—"Explorations in the City of Light: African-American Artists in Paris, 1945-1965"; through 6/2. . . . "The Listening Sky: An Inaugural Exhibition of the Studio Museum in Harlem Sculpture Garden"; through 8/25. 144 W. 125th St. (864-4500); Wed.-Fri. 10-5, Sat. and Sun. 1-6; \$5, \$3 students and seniors.

Whitney Museum of American Art—"Kienholz: A Retrospective." The first museum retrospective of the artist's own work and his twenty years of collaborations with his wife and partner, Nancy Reddin Kienholz, including more than 100 pieces ranging from intimate objects to house-scale environments; through 6/2. . . . "Willem de Kooning's Door Cycle." Paintings on doors that were created in the mid-sixties and explore the motif of a single, standing woman; through 5/26. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11-6, Thurs. 1-8; \$8, \$6 students and seniors (free Thurs. 6-8).

Whitney Museum of American Art at Philip Morris—"Jane Dickson: Paradise Alley." Paintings from the artist's "Times Square" series; through 6/28. Park Ave. at 42nd St. (878-2550); Mon.-Fri. 11-6 (Thurs. to 7:30); free.

Auctions

Christie's—502 Park Ave. (546-1000). 5/15 at 10: "Old Master Paintings." On view from 5/11. 5/15 at 7: "Important Latin American Paintings, Drawings, and Sculpture, Part I." On view from 5/11. 5/16 at 10: "Important Latin American Paintings, Drawings, and Sculpture, Part II." On view from 5/11. 5/17 at 10 and 2: "Books." On view from 5/11. 5/21 at 10: "French Furniture." On view from 5/18.

Christie's East—219 E. 67th St. (546-1000). 5/16 at 1: "Latin American and Haitian Art." On view from 5/10. 5/20 at 4: "19th-Century European Paintings." On view from 5/16. 5/21 at 1: "American Paintings." On view from 5/17.

Sotheby's—York Ave. at 72nd St. (606-7000). 5/14 at 7 and 5/15 at 10:15 and 2: "Latin American Art." 5/16 at 10:15 and 2: "Old Master Paintings." On view from 5/11. 5/18 at 2: "French Furniture." On view from 5/11. 5/20 at 10:15 and 2: "Books." On view from 5/16. 5/21 at 10:15 and 2: "American Indian Art." On view from 5/17.

Photograph courtesy of Ronald Feldman Fine Arts, Inc.

theater

Late Williams... Ghost Stories... Noh Way

Broadway

Previews and Openings

Tartuffe: Born Again—An updating of Molière's classic farce about religious hypocrisy that transports the title character and his patsy Orgon from seventeenth-century France to Baton Rouge, Louisiana. \$50. Tues.—Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opening 5/22. *Circle in the Square, 1633 Broadway* (239-6200).

Now Playing

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Kerry Butler plays the girl; Jeff McCarthy plays the (haired) boy. With Tony-award-winning costume design by Ann Hould-Ward. Lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. \$22.50–\$70.00. Wed.—Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St.* (307-4100). 2 hrs. 30 mins.

Big—A musical adaptation by John Weidman, Richard Maltby, Jr., and David Shire of the 1988 film that starred Tom Hanks as a twelve-year-old kid who makes a wish for an adult body and, to his surprise, gets it. With Daniel Jenkins, Crista Moore, and Jon Cypher; directed by Mike Ockrent, with choreography by Susan Stroman. \$42.50–\$70. Tues.—Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Shubert, 225 W. 44th St.* (239-6200).

Bring In 'Da Noise, Bring In 'Da Funk—Miss it at the Public a few months ago? George C. Wolfe and Savion Glover's meditation on the pre-Hollywood ethnic roots of tap dancing has transferred uptown. \$20–\$67.50. Tues.—Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador, 219 W. 49th St.* (239-6200).

Buried Child—Playwright (as opposed to actor) Sam Shepard, a mainstay of avant-garde New York theater for more than 30 years, is currently making his Broadway debut with a revival of what is perhaps his best script, a grotesquely funny chronicle of an American family hiding a dark secret. \$42.50–\$45. Tues.—Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Brooks Atkinson, 256 W. 47th St.* (307-4100).

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. \$37.50–\$65. Dark Thurs. Opened: 10/7/82. *Winter Garden Theatre, 1634 Broadway, at 50th St.* (239-6200). 2 hrs. 30 mins.

Defending the Caveman—Rob Becker's one-man show, which posits a genetically inherited difference from prehistoric days to explain why men ("hunters") and women ("gatherers") get irritated with each other in Bloomingdale's. \$47.50. Wed.—Sat. at 8, Sat. at 2 and 5. *Helen Hayes Theatre, 240 W. 44th St.* (228-3626, or just dial CAVEMAN). 1 hr. 40 mins.

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-880-0740.

A Delicate Balance—The writer who infused continental absurdism with a distinctively American accent ends his far-too-long absence from Broadway with this Lincoln Center Theater revival of his 1966 Pulitzer Prize-winning drama about a family torn between love, fear, and madness. \$35–\$45. Tues.—Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Plymouth, 236 W. 45th St.* (239-6200).

A Funny Thing Happened on the Way to the Forum—A new revival of the 1962 musical, featuring Nathan Lane as that sly guy Pseudolus. \$25–\$70. Mon.—Sat. at 8, Wed. and Sat. at 2. *St. James Theatre, 246 W. 44th St.* (239-6200).

Grease!—A crowd-pleasing, neon-heavy rock-and-roll musical about a group of high-school seniors in 1959. Book, music, and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff Calhoun. With Joe Barbara ("Another World") as bad boy Danny Zuko, disco diva Jody Watley as Rizzo, and Chubby Checker (no identification necessary) as Teen Angel. \$30–\$67.50. Tues.—Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 5/11/94. *Eugene O'Neill Theatre, 230 W. 49th St.* (239-6200). 2 hrs. 30 mins.

How to Succeed in Business Without Really Trying—Armed only with charming dishonesty, aggressive young striver J. Pierrepont Finch (the role created by Robert Morse) rises swiftly to the top of the corporate world in a new Broadway revival of the 1961 musical. Has much become dated in Shepherd Mead's classic farce about raging ambition? Well, the Man in the Gray Flannel Suit wears Armani these days, but the songs and lighthearted satire are as sharp as ever. Matthew Broderick has recently returned to the starring part in which he opened the production last spring, this time opposite his real-life girlfriend Sarah Jessica Parker as the girls-just-wanna-get-married secretary Rosemary. (Kristi Lynes is currently filling in for Ms. Parker through 5/29.) \$25–\$67.50. Tues.—Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Richard Rodgers Theatre, 226 W. 46th St.* (307-4100). 2 hrs. 40 mins.

An Ideal Husband—\$30–\$55. Mon.—Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ethel Barrymore, 243 W. 47th St.* (239-6200).

Inherit the Wind—Since it opened on Broadway in 1955, there's been literally no time when Jerome Lawrence and Robert E. Lee's fictionalized version of the Scopes "Monkey" trial—the 1925 court case pitting biblical against scientific accounts of creation—hasn't been playing somewhere. Tony Randall's National Actors Theatre revival—Broadway's first—stars George C. Scott and Charles Durning in the roles based on Clarence Darrow and William Jennings Bryan. \$20–\$60. Tues.—Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 6/2. *Royale, 242 W. 45th St.* (239-6280).



Happenings Eastern Standard

Sachiyo Ito demonstrates nob and kabuki acting techniques this Wednesday at Lincoln Center's Bruno Walter Auditorium as part of the Public Library's fourth annual Performing Arts of Asia Festival.

The King and I—Along with Lincoln Center's recent *Carousel* and the current Broadway production of *State Fair*, the Rodgers-and-Hammerstein renaissance continues apace with their famous musical adaptation of the memoir *Anna and the King of Siam*, featuring contemporary heartthrob Lou Diamond Phillips (un-bald) in the role created by Yul Brynner. \$25–\$75. Tues.—Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd St.* (307-4100).

Les Misérables—This pop-opera adaptation of the sprawling Victor Hugo novel, currently in its tenth year on Broadway, recently became the fourth-longest-running show in Broadway history. With a book by Alain Boublil and Claude-Michel Schönberg; music by the latter; lyrics by Herbert Kretzmer. \$15–\$70. Tues.—Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theatre, 249 W. 45th St.* (239-6200). 3 hrs. 15 mins.

Love Thy Neighbor—Jackie Mason, back on Broadway with a new one-man show of stand-up comedy. \$37.50–\$49.50. Tues.–Sat. at 8, Sun. at 3. *Booth*, 222 W. 45th St. (239-6200).

Master Class—In the early seventies, opera star Maria Callas took her diva persona from stage to classroom with a celebrated series of tutorials for young hopefuls. Slightly fictionalized, they're the subject of Terrence McNally's newest play, starring Zoe Caldwell as the great *monstre sacrée* herself. \$32.50–\$50. Tues.–Sat. at 8, Wed. and Sat. at 2. *Golden Theatre*, 252 W. 45th St. (239-6200). 2 hrs. 30 mins.

A Midsummer Night's Dream—How like a winter hath their absence been! England's Royal Shakespeare Company returns to New York for the first time in eight years with its current and enthusiastically received production of the Master's most sweetly lyric play. With Desmond Barrit, Lindsay Duncan, and Alex Jennings; directed by Adrian Noble. \$30–\$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 5/26. *Lunt-Fontanne*, 205 W. 46th St. (307-4100).

Miss Saigon—This reworking of Puccini's *Madama Butterfly* set in Vietnam during the fall of Saigon has just celebrated its fifth anniversary on Broadway. Score by Claude-Michel Schönberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. \$15–\$70. Mon.–Sat. at 8, Wed. and Sat. at 2; dark Sun. Opened: 4/11/91. *Broadway Theater*, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.

Moon Over Buffalo—In Ken (*Lend Me a Tenor*) Ludwig's new farce, Carol Burnett and Phillip Bosco play a husband-and-wife team of theatrical hams in no danger of being mistaken for Alfred Lunt and Lynn Fontanne. \$40–\$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Martin Beck Theatre*, 302 W. 45th St. (239-6200). 1 hr. 50 mins.



Onstage Tales From the Dark Side

England, always this country's master with regard to ghost stories and the uncanny in general—must have something to do with all those ruins—continues its dominance in that field with British playwright Caryl Churchill's *The Skriker*, a contemporary drama about a shape-shifter who invades the lives of two young women. At the Public.

The Night of the Iguana—Cherry Jones (*The Heiress*) and William Petersen star in this production of Tennessee Williams's final (1961) commercial and critical success, in which a lusty widow and a defrocked priest seek for some sort of shared solution to the agony of their common loneliness. \$55. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. *Roundabout Stage Right*, 1530 Broadway (869-8400).

The Phantom of the Opera—In its ninth year on Broadway, Andrew Lloyd Webber's blockbuster continues to pack them in, passing the 3,200-performance mark recently and edging into sixth place among the longest-running musicals. And strangely—or wisely, depending on your point of view—it's no nearer to becoming a movie than on the day it opened. \$15–\$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater*, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary young and hip types living in the East Village. \$30–\$67.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater*, 208 W. 41st St. (307-4100).

Seven Guitars—“Things as they are / Are changed upon the blue guitar,” wrote Wallace Stevens. No one knows that better than playwright August Wilson, whose flashback-laden story of a blues guitarist's premature death is the latest installment in his exploration of the black experience in America. \$15–\$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Walter Kerr*, 219 W. 48th St. (239-6200).

Show Boat—Because it covers three generations of show folk, because its action spans four decades, because it shuttles between steamy Natchez and boreal Chicago, and because it touches on such varied subjects as race relations and the dispersal of families, *Show Boat* is usually described as having epic sweep. In a production such as this, certainly. There are problems with the plotting, but director Harold Prince's staging moves so swiftly and involvedly that there is no time for questions. He is seconded by choreographer Susan Stroman, who with this effort surges to the forefront of Broadway dance creators. This *Show Boat* is a dreamboat. (Simon; 10/17/94.) \$30–\$75. Opened: 10/2/94. *Gershwin Theater*, 222 W. 51st St. (307-4100). 3 hrs.

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the score Jerry Leiber and Mike Stoller composed to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Have a drink and dig the band. Can't you hear the flügelhorn? Can't you hear the bell? Come to them sickly, they'll make you well. We don't know why our heart flips (and, baby, we don't care); we only know it does. Heartbreakin' nights, only in America. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. \$60–\$70. At the *Virginia Theatre*, 245 W. 52nd St. (239-6200)? Uh-huh. 2 hrs. 10 mins.

State Fair—Had enough of the snow, New Yorkers? Take heart: In this new (and first-time-ever) stage adaptation of Richard Rodgers and Oscar Hammerstein II's 1945 musical film, about corn-fed Midwesterners experiencing pretty much the complete range of human emotions (boy meets girl, farmer meets pig, etc.) at the Iowa state fair, it might as well be spring. \$60–\$75. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Music Box*, 239 W. 45th St. (239-6200).

Sunset Boulevard—“Patti LuPone's Norma Desmond was a tough gutter sparrow; Glenn Close's—close, but no cigar—a cross between the cigar-store Indi-

an and a cathedral gargoyle. Now there is Betty Buckley, whose presence appears to have rewritten, recast, and redirected the entire show. With her trueness heightening everyone else's acting while giving us a Norma who will remain the norm, 10086 Sunset Boulevard becomes as important a number in musical annals as 1066 in English history—that of the Norma(n) Conquest.” (Simon; 8/7/95.) \$25–\$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 11/17/94. *Minskoff Theatre*, 200 W. 45th St. (307-4007). 2 hrs. 30 mins.

Victor/Victoria—Reprising her title role in husband Blake Edwards's 1982 film, Julie Andrews—returning to the Broadway stage for the first time since the early sixties and *Camelot*—struts her stuff in (the late) Henry Mancini and Leslie Bricusse's musical adaptation of Mr. Edwards's comedy of sexual manners. With Tony Roberts, Michael Nouri, and Rachel York; written and directed by Mr. Edwards. \$20–\$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *Marquis*, 1535 Broadway (382-0100). 2 hrs. 45 mins.

Off Broadway

Previews and Openings

Ancient History—Playwright David Ives (*All in the Timing*, *Don Juan in Chicago*), sex farceur to the overeducated, applies his dizzily inventive verbal wit to the woes of a baggage-laden married couple. \$33 Tues.–Thurs., \$35 Fri.–Sun. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Beginning previews 5/8 for a 5/16 opening. *Primary Stages*, 354 W. 45th St. (333-4052).

Arts & Leisure—The degree to which political campaigns and wars in the Persian Gulf, once the province of sober documentary history, are now evaluated by television watchers largely in terms of their entertainment value, is the subject of Steve Tesich's new drama. \$35. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. Through 6/9. *Playwrights Horizons*, 416 W. 42nd St. (279-4200).

The Cocoanuts—The American Jewish Theater, having dusted off Irving Berlin and George S. Kaufman's original script for a knockabout farce about the Florida land boom—the basis for the movie that introduced the Marx Brothers to Hollywood—is currently giving the latter its first professional New York revival in 61 years. \$35. Tues.–Sat. at 8, Wed. and Sun. at 2, Sun. at 7; special Monday performance 5/6 at 8. At opening 5/12 at 7; through 5/26. *American Jewish Theatre*, 307 W. 26th St. (633-9797).

Dark Rapture—Eric Overmyer (*On the Verge*, or *The Geography of Yearning*) has gone into the languorously shabby shadows of full noir mode for his latest work, a Raymond Chandleresque mystery that tracks a screenwriter pursuing money and his missing wife through varied bars, greenhouses, and used car lots as a gang of distinctly threatening thugs pursues him. With Marisa Tomei (*My Cousin Vinny*) and Scott Glenn; directed by Scott Ellis. \$37.50–\$42.50. Tues., Thurs.–Sat. at 8, Wed. at 7, Sat. at 2, Sun. at 3 and 7:30. In previews for a 5/23 opening. *Second Stage*, 2162 Broadway (873-6103).

The Skriker—\$37.50. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Opening 5/12; through 5/26. *Newman Theater at the Public*, 425 Lafayette St. (260-2400).

Three In the Back, Two In the Head—Inspired by the real-life murder of a Canadian scientist, Jason Sherman's new drama investigates hall-of-mirrors intrigue and casual treachery in the story of a son searching the CIA for his father's assassins. \$25. Mon.–Sat. at 8, Sat. at 3. Opening 5/18. *MCC Theater*, 120 W. 28th St. (727-7765).

The Wilde Spirit—\$38. Tues.–Fri. at 8, Sat. and Sun. at 7, Sat. at 10, Sun. at 3. Opening 5/21. *Theatre Off Park*, 224 Waverly Place (279-4200).

Williams' Guignol—\$12. Wed.–Sun. at 8. Through 5/26. *Center Stage*, 48 W. 21st St. (929-2228).

Now Playing

The Alexander Plays...Suzanne in Stages—The Signature Theatre Company brings its Adrienne Kennedy season to an end with this bill of three one-acts about a black woman writer's attempts to locate herself in American society. \$20. Tues.–Sat.

Talent Wilde Men

Martin Shaw (right) believes that the author whose personality he (obliquely) portrays onstage uttered his critiques of Victorian society's polished, cruel surfaces from a deep layer of the unconscious mind; Kerry Ashton (below) takes the opposite tack, regarding his witticisms as a conscious, performance-art-like strategy of holding an ironic mirror up to English evasiveness. Over coffee at the Edison Cafe, however, one point of agreement emerges immediately: Both refer affectionately to their shared subject not as "Wilde" but as "Oscar," a particularly endearing proof of his famous observation that he had put only his talent into his works and reserved his genius for his life. Both men are currently offering New York theater audiences versions of the latter: Shaw as the quasi-autobiographical Lord Goring in Peter Hall's acclaimed staging of Wilde's *An Ideal Husband* now at the Barrymore, Ashton as author and performer of his one-man show *The Wilde Spirit*, opening May 21 at Theatre Off Park. The productions arrive in New York 101 years after Wilde's notorious imprisonment in Reading Gaol for "indecent acts with other male persons," the scandal that has cast him in the public mind since 1895 as an emblem of "degeneracy"—and as the trivial, frothy aesthete caricatured by Gilbert and Sullivan in *Patience*. In fact, the two actors passionately argue, Wilde was and is more justly seen as the champion of access to male emotions in societies that were (are?) inhospitable to such feelings' very existence. Ashton: "One of the most



gratifying things about doing this is playing against people's misconceptions of what Oscar was really about: the over-the-top effeminacy, the foppishness—all of which was camouflage for discussing matters of the utmost seriousness." Shaw: "Peter said something at the beginning of rehearsal that proved exactly right: The cleverer the epigram, the deeper the feeling you are trying to cover up." **RANDALL SHORT**

at 8, Sat. at 2, Sun. at 3. Through 5/19. *Shiva Theater at The Public*, 425 Lafayette St. (260-2400).

Antigone in New York—A homeless Latina and two eccentric Eastern European émigrés struggle to maintain their dignity on the mean streets of New York in Polish playwright Janusz Glowacki's award-winning drama. \$25. Tues.—Sat. at 8, Sun. at 3 and 7:30. *Vineyard Theatre*, 108 E. 15th St. (353-3874).

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Kids love it, and adults can pretend the show's an ironic commentary on performance art. \$35–\$45. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre*, 434 Lafayette St. (254-4370).

The Bundle—Edward Bond's examination of the moral dilemma(s) faced by two men in deciding whether to rescue an abandoned child. \$22.50 Fri. and Sat., \$15 Wed. and Thurs., by donation on Tues. *Theatre for the New City*, 155 First Ave. (633-1292).

By The Sea, By The Sea, By The Beautiful Sea—Three one-act plays by Terrence McNally, Joe Pintauro, and Lanford Wilson. \$30. Tues.—Sun. at 7:30, Sat. and Sun. at 3. *Manhattan Theatre Club*, 131 W. 55th St. (581-1212).

Call Me Sarah Bernhardt—Impresario of Ridiculousness Everett Quinton stars as turn-of-the-century stage diva "Mimi London" in his latest defense of the proposition that theatrical success depends less on talent than (a) heartfelt sincerity and (b) really heavy eye shadow. \$27.50. Tues.—Fri. at 8, Sat. and Sun. at 7, Sat. at 10. *Chelsea Playhouse*, 519 W. 23rd St. (206-0523).

The Chang Fragments—Philippine-born playwright Han Ong's play documents one Asian clan's search through ethnic prejudice and family collapse for a taste of the American Dream. \$30. Tues.—Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Through 6/2. *Public Theater*, 425 Lafayette St. (260-2400).

Chez GARBO—In Michelangelo Alasa's environmental musical, the audience strolls through a conceptual artist's gallery recreation of Greta Garbo's East Side apartment—and, as well, through the last 50 years of the famous recluse's life. \$20. Thurs.—Fri. at 8, Sat. at 7, Sun. at 3. *DUO Theatre*, 62 E. 4th St. (598-4320).

Cowgirls—What happens when a classical-music trio gets booked by mistake into a country-music palace and races frantically to accommodate its longhair style to a room where crewcuts predominate? About what you *A Night at the Opera* fans would imagine, probably. Mary Murfit and Betsy Howie's new musical comedy of errors is directed by Eleanor Reissa. \$29.50–\$45. Tues.—Sat. at 8, Sat. at 2:30, Sun. at 3 and 7. *Minetta Lane Theatre*, 18 Minetta Ln. (420-8000).

Curtains—The New Group, which has emerged within the past year as one of the city's most promising Off-Broadway companies, continues its program of bringing smaller, quality British plays to New York with this production of Stephen Bill's award-winning drama about euthanasia and the moral issues thereof. \$15. Tues.—Sat. at 8, Sun. at 4. *INTAR*, 422 W. 42nd St. (279-4200).

A Fair Country—Jon Robin Baitz's latest script, based on a childhood experience, examines the private and public agonies of a family of American diplomats assigned to a nowhere posting in South Africa, including a man whose status as husband and father is corroded by a series of vicious, petty compromises as his Cassandra-like wife quietly (and sometimes not so quietly) goes mad. \$37.50. Tues.—Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 6/30. *Mitzi E. Newhouse Theater at Lincoln Center*, 150 W. 65th St. (239-6200).

The Fairground Booth—Alexander Blok, the Russian theatrical visionary whose hallucinatory symbolism has provided the inspiration for plays as varied as *Angels in America* and Tennessee Williams's *Casino Real*, comes to town with Otrabanda Company's revival of this 1906 play. \$12/TDF + \$7. Thurs.—Sun. at 8, Sun. at 3:30. Through 5/19. *La MaMa E.T.C.*, 74A E. 4th St. (475-7710).

The Fantasticks—The musical perennial that, happily, refuses to go away. \$35. Tues.—Fri. at 8, Sat. at 3

and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Theater*, 181 Sullivan St. (674-3838).

The Food Chain—Nick Silver's latest black farce, arriving here after a successful run in Washington last summer, concerns the import of obesity upon sex (straight, gay, and varied) and its attendant emotions. And a Jewish mother is thrown in—just, no doubt, to make sure the whole thing remains a comedy. \$45. Tues.—Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *Westside Theatre*, 407 W. 43rd St. (307-4100).

Forbidden Hollywood—Gerard Alessandrini, creator of the long-running, often updated *Forbidden Broadway*, has redirected his irreverently satirical gaze—best characterized as a wise-ass smirk with a leavening dollop of genuine affection—from stage to silver screen. \$35–\$40. Tues.—Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30. Through 5/19. *The Triad*, 158 W. 72nd St. (799-4599).

Galileo—The play by Brecht. \$25. Thurs.—Sat. at 8, Sun. at 2. Through 5/26. *Castillo Theatre*, 500 Greenwich St. (941-5800).

Grandma Sylvia's Funeral—An audience-participation comedy akin to *Tony 'n' Tina's Wedding*, written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. \$35–\$55, which includes a mitzvah meal. Opened: 10/9/94. Wed. at 3, Wed.—Thurs. at 7:30, Fri. at 8, Sat. at 5 and 9, Sun. at 1 and 5. *Soho Playhouse (formerly Playhouse on Vandam)*, 15 Vandam St. (691-1555).

Have a Nice Day—Those persons who still find it hard to repress a shudder at the memory of the cheery robo-optimism purveyed by such early-seventies groups as Up With People and The Young Americans—and you know who you are, gang—may find themselves calmed, or anyway less likely to drop fragile objects, by this musical spoof of the phenomenon. \$15. Wed.—Fri. at 8,

Sat. and Sun. at 7, Sat. at 10. *Theatre East*, 211 E. 60th St. (838-9090).

I Do! I Do!—After *The Fantasticks*, Tom Jones and Harvey Schmidt may be best remembered in theatrical history for this musical adaptation of Jan de Hartog's play *The Fourposter*, which chronicles with rueful, knowing cleverness the ups and downs in the 50-year love affair—surprise!—a married couple, Karen Ziemba (*Crazy For You*) and David Garrison star in the roles created on Broadway in 1966 by Mary Martin and Robert Preston. \$45. Mon.—Wed., Fri.—Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *Lambs Theatre*, 130 W. 44th St. (239-6200).

Just One World—A new rock musical by Jason Cooper, Ira Antelis, and Eric Mercury about a young girl who defends the animals on her father's estate from environmental vandalism. \$20. Tues.—Sat. at 8, Sat. and Sun. at 3. Through 5/19. *Musical Theatre Works*, 440 Lafayette St. (673-5375).

Marathon '96—Ensemble Studio Theatre's annual festival of three separate series of new one-act plays, this year featuring work by such distinguished names as David Ives, Howard Korder, Arthur Miller, and Joyce Carol Oates. Single tickets \$15; pass to all three series, \$40. Wed.—Mon. at 7:30, Sun. at 3. Through 6/16. *Ensemble Studio Theatre*, 549 W. 52nd St. (247-3405).

Mrs. Klein—The latest project of that fine actress and New York stage veteran Uta Hagen is Nicholas Wright's new play about the mysterious 1934 death of the son of early Freud disciple and psychotherapist Melanie Klein. With Amy Wright and Laila Robins; directed by William Carden. \$40–\$45. Tues.—Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3. Through 6/2. *Lucille Lortel Theatre*, 121 Christopher St. (239-6200).

Papa—Len Cariou stars as Ernest Hemingway in John deGroot's one-man play. \$40. Tues.—Sat. at

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Theater

87, Wed. and Sat. at 2, Sun. at 3. *Douglas Fairbanks Theater*, 432 W. 42nd St. (239-6200).

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." \$35. Mon. and Thurs.—Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre*, 1553 Broadway, at 46th St. (695-3401).

Picasso at the Lapin Agile—Steve Martin's playwrighting debut is about modern art, the Theory of Relativity, sleeping with girls, the creative process, *Les Femmes d'Alger*, sleeping with girls, the romance of transcendental mathematics, sleeping with girls—well, many interesting beverages, and Elvis. \$40-\$45. Tues.—Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. Through 5/26. *Promenade*, Broadway at 76th St. (239-6200).

Requiem for a Heavyweight—Rod Serling's classic fifties heartbreaker about a third-rate palooka looking for a comeback in both the ring and his life. \$20. Tues.—Fri. at 8, Sat. at 9, Sun. at 3. *Kraine Theatre*, 85 E. 4th St. (343-0123).

Schoolhouse Rock Live!—A musical adaptation of the award-winning ABC-TV children's series. \$20-\$25. Wed.—Sat. at 8, Sat. and Sun. at 3. *Lamb's Theatre*, 130 W. 44th St. (239-6200).

The Slow Drag—Carson Kretzler's play-with-jazz is a deconstruction of sexual and ethnic identity. With Vernel Bagneris, Ann Crumb, and Peggy Shaw; directed by Elise Thoron. \$35. Tues.—Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. *American Place Theatre*, 111 W. 46th St. (239-6200).

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dance, clap, and generally bang on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. More engaging than you might expect. \$29.50-\$42.50. Tues.—Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum*, 126 Second Ave., bet. 7th and 8th Sts. (307-4100).

Sunset Salome—In a theatrical variation on the old literary game of guessing what happened (happens?) to characters in novels after the book ends, this new musical by Peter Wing Healey and Max Kinberg checks in on "Sunset Boulevard"'s Norma Desmond as she stages a private version of "Salome" with her fellow inmates at a California hospital for the Criminally Insane.

\$20. Fri. and Sat. at 7, Sun. at 3:30. *HERE Performance Space*, 145 Sixth Ave. (647-0202).

Take It Easy—A new musical that pays affectionate homage to Hollywood's version of forties wartime romance. \$27.50. Wed.—Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Through 7/31. *Judith Anderson Theatre*, 422 W. 42nd St. (307-4100).

Tony 'n' Tina's Wedding—A wedding at St. John's Church, 81 Christopher St., then a reception at 147 Waverly Pl., with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. \$60-\$75. Tues.—Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88 (279-4200).

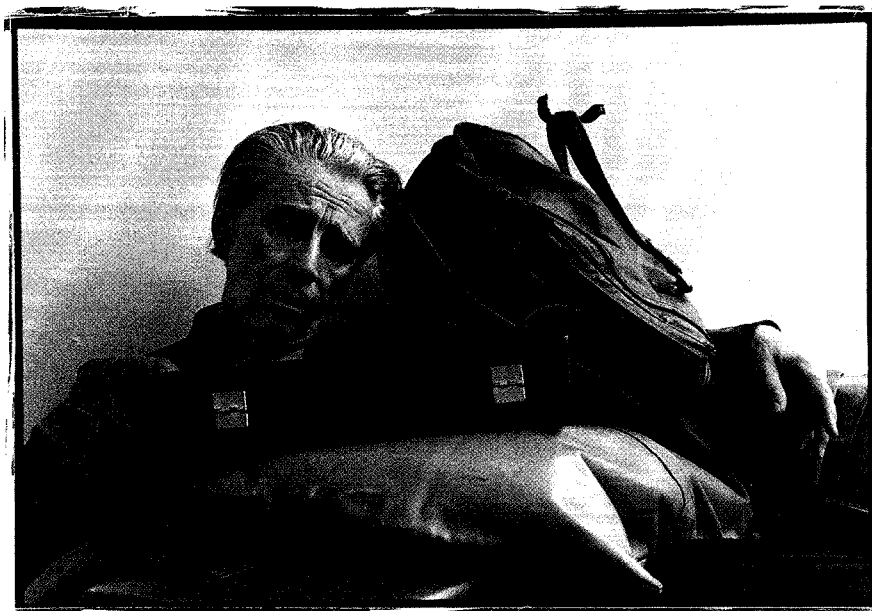
Tovah: Out of Her Mind—An evening of character comedy by the actress Tovah Feldshuh. \$30. Tues.—Thurs., Sat. at 8, Wed. and Sun. at 2, Sun. at 7. *Playhouse 91*, 316 E. 91st St. (831-2000).

The Tragic and Horrible Life of the Singing Nun—Blair Fell's play-with-music takes a distinctly unsentimental approach to the real-life story of the Belgian *sœur* who captivated American audiences in the sixties as one of Ed Sullivan's favorite guests, only—good heavens—to commit suicide with her lesbian lover twenty years later. \$20/TDF. Wed.—Fri. at 8, Sat. and Sun. at 7, Sat. at 10. *Grove Street Playhouse*, 39 Grove St. (279-4200).

Valley Song—Athol Fugard's newest play about his homeland is a response to what he calls "the great changes that have swept into our lives"—a parable about a young black girl (Lisa Gay Hamilton) longing to leave her native village for a taste of the new liberties and an old man (Marius Weyers) who must move beyond a lifetime of painful experience to let her go. \$45. Tues.—Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. *Manhattan Theatre Club Stage I*, 131 W. 55th St. (581-1212).

Venus—A new script by Suzan-Lori Parks (*The America Play*) about the trials of the 19th-century African woman plucked from her home to be exhibited, and degraded, throughout Europe as the "Venus Hottentot." \$30. Tues.—Sat. at 8, Sat. and Sun. at 2, Sun. at 7. *Martinson Hall at the Public*, 425 Lafayette St. (260-2400).

Virgins & Other Myths—Colin Martin's solo performance about a personal journey through stages of sexual innocence, New York hustling, and (whew) inner peace. \$35. Tues.—Fri. at 8, Sat. at 6 and 10, Sun. at 7. *Atlantic Theater*, 336 W. 20th St. (239-6200).



Onstage The Kindness of Strangers

Thirteen years after the death of Tennessee Williams, the Running Sun Theater Company is presenting the world premiere of two of his late short plays—*The Travelling Companion* and *The Chalky White Substance*—as a double bill titled Williams' Guignol, through May 26 at Center Stage.

Photograph by John Quilty.

nightlife

Costello... Joel... Javon Jackson

Concerts

Herb Alpert—As trumpeter, he laid the groundwork for that hot new Gen-X fad "bachelor-pad music," riffing such martini-and-smoking-jacket classics as "Spanish Flea" and "Taste of Honey"—citing the minimalism of Miles Davies as inspiration, but wearing it like Hugh Hefner. Now Herb Alpert returns with *Second Wind*, full of breezy, Latin-tinged fusion and a suitably tepid "My Funny Valentine." Somewhere Miles grimaces. 5/14 at 8 P.M. *The Supper Club*, 240 W. 47th St. (307-7171) \$32.50.

Tori Amos—She commands thousands of adoring young women, channeling adolescent desire, skewering adult hypocrisies, offering alternate routes to womanhood. Is Tori Amos MTV's answer to Judy Blume? Possibly, but the celebrated chronicler of pubescent crises probably never had her name scrawled across ninth-grade algebra books—or called a record *Boys for Pele*, after a Hawaiian volcano goddess who swallowed young men as sacrifices. As Amos commands thousands of screaming admirers from the piano bench, let's just call her a distaff Jerry Lee Lewis and leave it at that. 5/15 at 8 P.M. *The Theater at Madison Square Garden*, Seventh Avenue at 33rd St. (307-7171). Sold Out.

Count Basie Orchestra—Grover Mitchell conducts this 41-year-old band in works by the man of few notes and prodigious swing. 5/21 at 7 P.M. *Harry de Jur Playhouse at the Henry Street Settlement House*, 466 Grand St. (598-0400). \$10-\$15.

"Blues Like Showers of Rain"—A showcase of some of the finest Delta blues guitarists in the country, including the legendary Robert J. Lockwood, Big Jack Johnson, and Lonnie Pitchford. 5/17 at 8 P.M. *Town Hall*, 123 W. 43rd St. (307-7171). \$15-\$25.

Elvis Costello—With the added Attraction of keyboardist Steve Nieve, performing songs from his new record, *All This Useless Beauty*, out this week. (See essay, page 164.) 5/21 at 8 p.m. *Supper Club*, 240 W. 47th St. (921-1940).

"Essentially Ellington" High School Jazz Band Competition—Wynton Marsalis plays with the best varsity big bands in the city. 5/18 at 12 P.M. *Alice Tully Hall at Lincoln Center*, Broadway at 65th St. Free.

"Funky Harlem Nights"—Aaron Davis Hall's New Faces/New Voices/New Visions series explores the nebulous phenomenon known as "funk." 5/17: Violinist Lesa Terry brings together an ensemble of string instruments, including violin, banjo, cello, and bass, to perform original and standard blues compositions. 5/18: Composer Fred Ho and his Afro-Asian Music Ensemble team up with librettist Ann T. Greene to combine elements of Chinese Opera, traditional West African song and sociorealist expression. 5/24: Cuban-American singer/songwriter Gladys Carbo explores Latin funk. 5/25: Poet/writer Miguel Algarin brings his Nuyorican Poets Cafe uptown for a night of grooves and poetry. All shows at 7:30 P.M. *Aaron Davis Hall at City College*, 135th St. and Convent Ave. (307-7171). All shows are \$12.

Billy Joel—Long Island's native son returns—original piano man, author of hits for Ronnie Spector and Garth Brooks, habitual litigant, and, as *The Rolling Stone Encyclopedia of Rock & Roll* has it, rock's "bard of suburban dream and disappointment." He turns 47 this Thursday and, post-marriage to Christy Brinkley, shows no signs of slowing. 5/16 at 8 P.M. *Town Hall*, 123 W. 43rd St. (307-7171). Price TBA.

"Latin Jazz and Afro-Cuban Roots"—The Fort Apache Band joins up with Orlando "Puntilla" Rios y



In Your Face

The grinning, grimacing face of rap, hip-hop's manic court jester Busta Rhymes bends phrases and warps minds at Tramps on May 15.

Nueva Generacion. 5/18 at 8 P.M. *Gershwin Theater at Brooklyn College*. (545-7536). \$12.

The Mavericks—5/15 at 8 P.M. *Beacon Theatre*, 2124 Broadway at 74th St. (307-7171). \$27.50-\$30.

Rod Stewart—Rescheduled from March 11-12. 5/22-5/23 at 8 P.M. (Note: Tickets for 3/11 will be taken only on 5/22; tickets for 3/12 taken only on 5/23.) *Arena at Madison Square Garden*, Seventh Avenue at 33rd St. (307-7171). \$30-\$75.

Clubland

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes. 5/15: Erstwhile synth-pop pioneer Howard Jones—he of the tragic hair and mute bald sidekick who scampered across the MTV consciousness of the mid-eighties—makes his daring return, after having already toured "unplugged." 5/17-5/18: Arlo Guthrie. 15 W. 4th St. (228-7880).

Brownie's—Avenue A's divey post-college rock spot, with good tap beers, on-the-rise bands, and the occasional big name trying to keep a low profile. Cozy and congenial, even if you're not pierced. 5/16: 4 Nurses of the Apocalypse; Dimitri and the

Supreme 5000. Shows nightly at 9. 169 Ave. A, at 11th St. (420-8392). \$.

CBGB & OMFUG—Ground zero of punk's stateside explosion and, twenty years later, still a smoking, flier-strewn pit—in a good way. Next door, CB's Gallery offers a more well-heeled atmosphere, with higher-end tap beers and, Fridays at midnight, a new Middle Eastern series that features the music and dance of Ishtar and the Trancesenders. 315 Bowery, at Bleecker St. (982-4052). \$.

Coney Island High—St. Marks, not Coney Island, but still thrills and spills a plenty, with seedy outer-borough ambience and bands picked by Jesse Malin, lead singer of local punk-preservationists D Generation. Every other Saturday night belongs to their famed trash-rock party, "Green Door NYC." 5/14: Vaporhead. 5/20: Posies. 15 St. Marks Place. (475-9726).

Continental Divide—A dark, grimy, shotgun shack of a rock club, hosting some of New York's hardest-working rock bands and attended by scroungy hipsters and willful low-lives—basically St. Marks under a roof. Look for cameos by D Generation and Joey Ramone, who lives in the nabe. 25 Third Ave. at St. Marks Pl. (529-6924).

Fez—Mingus fever and lush faux-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house. 5/21: Patty Griffin. 5/22: ASCAP showcase featuring Reese, Amy Correia, Jim's Big Ego, Susan McKeown, and Martin Sexton. *Time Cafe*, 380 Lafayette St. (533-2680).

Irving Plaza—Yoko Ono leads the expressionist, noise-rock band IMA, whose guitarist, Sean, has a rather impressive bloodline. They play 5/14. 5/16: The fresh-faced neo-folkie Jewel. 5/18: Some of the harder-rocking habitués of the downtown scene venture (barely) above

14th Street as Medeski, Martin, and Wood and avant-guitar hero Marc Ribot share the stage. Not at all the law firm its name suggests, Medeski, Martin, and Wood manages a swaggering, raucous, and deeply funky take on that classic jazz setting, the organ trio. Their new record, *Friday Afternoon in the Universe*, is a hoot, with keyboardist John Medeski's antic Monk-isms and the hip-hop-ish underpinnings of drummer Billy Martin and acoustic bassist Chris Wood—moody, playful, and often electrifying. Ribot, who pops up in the oddest configurations, leads a group promisingly named People Who Only Need a Beat. 5/20: The Moog-brandishing, pop-savvy group Stereolab plays with local post-rock faves UI, for people who only need a bassline and guitar tones. 17 Irving Place. (777-6800).

Knitting Factory—The Disneyland of downtown music, with three floors, two stages, two microbrew-bearing bars and some of the biggest names in now music. 5/16: Gary Lucas's Gods and Monsters with Mark Dresser. 5/21-5/26: The legendary avant-pianist Cecil Taylor leads a variety of en-

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. \$ = cash only.

sembles. 5/27: Palace; Smog. 74 Leonard, bet. Broadway and Church. (219-3055).

Maxwell's—Hoboken's indie-rock central or CBGB West, the site of many of rock's recent groundswells. 5/19: Posies. 5/21: Young Fresh Fellows. 1039 Washington St., Hoboken (201-798-4064).

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, frequently hosting rock and country artists groomed for the more au courant time slots of MTV. 5/18: Ohio's belovedly shempy indie-rock storytellers, the Ass Ponys. 217 E. Houston St. (260-4700).

Paddy Reilly's—The home of the rollicking hip-hop-accented Irish band Black 47 on Saturdays and the punkishly feisty Rogue's March on Sundays. 519 Second Ave., at 29th St. (686-1210).

Rodeo Bar—A surprisingly untacky honky-tonk in Kips Bay—with gas-station signs, mounted longhorns, and peanuts in the shells. Its urban rockabillys tend to be pierced and dyed, and its stage occasionally hosts greats like Austin legend Ronnie Dawson, Joe Ely, and Otis Blackwell, all past visitors. On the last Thursday of every month, the congenial local American string band duo Y'ALL hold forth, backed by the Rhythm Ranchers. 375 Third Ave. at 27th St. (683-6500).

Sidewalk Cafe—The back-room Fort is the latest home to New York's "anti-folk" scene, featuring impassioned, oft-wacky guitar- and poesy-wielding artists, with the occasional Beat refugee. 5/17: "Antifolkadelic Friday." 94 Ave. A. (473-7373).

Sounds of Brazil—The city's premier world-music venue, presenting many acts that could fill stadia back home. 5/15-5/16: Angela Bofill. 5/19: A night of ska with Skavovive, Epitones, Slackers, Dionees, and the Agitators. 5/22-5/24: Hugh Masekela. Every Saturday is "African Night in New York." Shows nightly. 204 Varick St. (243-4940).

Tramps—In 1989, the unabashedly middle-class and suburbanized members of De La Soul virtually reinvented hip-hop identity, replacing the foul-mouthed street hustler with the conceptual *artists* that crafted and versified on the smash debut *3 Feet High and Rising*. Naturally, they were soon trashed: dismissed as daisy-sniffing "hippies"—a term only hip-hoppers could use more ven-

omously than punks—and mainstream apologists. The trio remained inventive and, after a sophomore misfire, comfortable being what rapper Posdnuos declared "complicated." Since the group also made news in the early eighties by being some of the least charismatic live performers ever, De La Soul wisely hedges bets by bringing along the explosive Busta Rhymes, from Leaders of the New School, who added untold amounts of fire to rap hits like A Tribe Called Quest's "Scenario" and the remix of Craig Mack's smash "Flava In Ya Ear." They play 5/15. 51 W. 21st St. (727-7788).

Wetlands—A groovy club-kid activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tuesday night is (Grateful) Dead Night. 5/17: Dread Zeppelin. 5/22: A rap showcase of hip-hop's newest, freshest, female MCs, Non-Chalant, Bahamadia, and MTV's *The Real World*'s very own Heather B. 161 Hudson St. (966-5244).

Jazz

Blue Note—Easily the city's highest-ticket jazz spot, the self-titled "jazz capital of the world" often presents two top-flight artists in one evening and, as its empire expands (soon to take Korea with Blue Note Seoul), charges accordingly. 5/14-5/19: Kenny Burrell and the Jazz Heritage All-Stars featuring Jimmy Owens, Jerome Richardson, Steve Turre, Sir Roland Hanna, Ray Drummond, Sherman Ferguson, and Vanessa Rubin. 5/21-5/26: Bob James Trio. Sets at 9 and 11:30. 131 W. 3rd St. (475-8592).

Bradley's—Jazz's secret garden and, at 25 years, second only to the Village Vanguard for longevity. It's an intimate, dark-paneled restaurant into which some of the city's best jazz musicians creep after hours. Through 5/18: George Cables, Arthur Blythe, and David Williams. Sets at 10, midnight, and 2 A.M. 70 University Pl., at 11th St. (473-9700).

Iridium Room—McCoy Tyner Trio, featuring vibraphone giant Bobby Hutcherson, 5/14-5/19. 5/21-5/26: Reviews of young tenorman Javon Jackson tend to lead with his employers, Elvin Jones and Art Blakey, the latter of which tutored Jackson in his virtual hard-bop grad-school the

Jazz Messengers. The saxophonist hasn't quite shaken off the great-expectations bag, though his latest *For One Who Knows* fluidly surveys bebop history with grace and endless charm. It is, of course, rather difficult for a young tenorman to escape the shadow of other saxophone colossi—especially playing Sonny Rollins's "Paradox"—and Jackson is facing the challenge ably. This week, he's helped in the project by the legendary Dewey Redman, whose son Joshua is facing similar crises. They both lead their own quartets. Sets at 8:30 and 10:30, Sun.-Thurs., with extra midnight set Fri. and Sat. 44 W. 63rd St., across from Lincoln Center (582-2121).

Knickerbocker Bar & Grill—A wood-paneled and brass-railed restaurant with Old New York ambience and excellent—occasionally legendary—pianists. Vocalist Carolyn Lenhart and trio play every Sunday in April. 33 University Pl. (228-8490).

Match—Smart and trendy, this slick SoHo hang grabs some *gravitas* on Monday nights, when the Shorty Jackson Legacy Blues Band holds forth. 160 Mercer St. (343-0020).

Small's—A newish, feisty jazz club that stays open all night, offering after-hours jazz until 8 A.M. It's a cozy, candlelit basement where nightly jams start round about 2 A.M.—the perfect time for a post-Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Thurs.-Sun., shows start at 10. 183 W. 10th St. (929-7565).

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Sunday, Doc Cheatham plays from 2 to 6. Every Monday it's The Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. 5/14-5/19: Renee Rosnes with Chris Potter, Larry Grenadier, Billy Drummond, and Eddie Henderson. 88 Seventh Ave. So., at Bleecker St. (242-1785).

Tavern on the Green—A somewhat overwrought restaurant in a touristy Central Park rest stop, the Tavern's Chestnut Room is still a top-flight jazz club—with excellent sound and a full roster of stars. Wednesday nights, the cover's a scant five bucks. 5/14-5/19: Jennifer Heaney. 5/21-5/26: Chris Conner. *Central Park at W. 67th St.* (873-3200).

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. 5/14-5/16: Larry Adler with Paulette Ivory. 5/17-5/19: Jay McShann with Dennis Irwin and LeRoy Jones. 5/21-5/26: Harold Ashby Quartet. Sets at 9:30 and 11:30 P.M. and 1 A.M. 178 Seventh Ave. So., at W. 11th St. (255-4037).

Visiones—Spanish food and avant-ish jazz guests, along with some funkified post-boppers. 5/14-5/18: Tom Harrell Quintet. 5/22-5/25: Saxophonist Chico Freeman brings in his quartet. Late night jams happen Thursdays. Every Monday, the Maria Schneider Orchestra plays at 9 and 11. Every Sunday, it's the Gust. W. Tsilis Quintet. Sets at 9 and 11, with extra show Fri. and Sat. at 1 A.M. 125 Macdougall St. (673-5576).

Zinno's—A pretty Italian restaurant with a tiny piano on its awning, Zinno's is more dining spot than jazz club, though its musical guests are often pleasant surprises. 5/14-5/18: Guitarist Howard Alden and bassist Michael Moore. 5/20-5/25: Pianist Larry Ham and bassist Michael Moore. Every Sunday in May it's saxophonist Bob Kindred, pianist Lee Musiker, and bassist Todd Coolman. 126 W. 13th St. (924-5182).

Comedy

Boston Comedy Club—Animal House ambience and, most nights, comedy to match. Wednesdays, Risa Barash hosts Women of Comedy Nights at 9:30. 82 W. 3rd St. (477-1000).

Caroline's Comedy Club—In Times Square just down the street from the *Letterman* show. 5/7: New York Comedy Nights. 5/14: New York Comedy Nights. 5/15: All-Star Comedy Showcase.

Performance That Year's Model



Look at us," one Elvis Costello fan remarked to another at a recent concert. "We're Bob Dylan fans in 1983."

The overheard self-deprecation speaks volumes about this odd moment for devotees of Elvis the Younger—two decades after he was the punk era's Angry (and Smart) Young Man, one decade after he was a reconstructed folk-rock bard,

and three years after he hired a string quartet as his backup band. What, exactly, are those who call Costello—rather than Cobain or Snoop Doggy Dogg—their main man? Are they old New Wavers, clinging to memories of circa-1978 punk vitriol and skinny ties? Are they "alternative adults" following Costello into the same VH1 purgatory that has already claimed Tom Petty and Sting? Do Costello's minions, caught between boomerdom and Gen-X-hood, more cherish his claim of "revenge and guilt" as primary motivators or his studied ease with Tin Pan Alley and Motown? This week, Costello releases *All This Useless Beauty*, an unremarkably decent album that—with both a hip-hop-ish drumbeat and a song co-written by that proto-boomer Paul McCartney—provides no clear answers. Perhaps, though, Costello himself offers some rapprochement. He begins it by singing, "Shall we agree that just this once, I'm gonna change my life / Until it's just as tiny or important as you like?" When he performs May 22 at the Supper Club, many of us will continue to choose the latter.

CHRIS NORRIS

5/16-5/19: Margaret Cho. 5/21: Ward and Wheeler Open House Variety Show. 5/22: Hot 97 Phat Comedy. 5/23: Gilbert Gottfried. 1626 Broadway, bet. 49th and 50th Sts. (757-4100).

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Through 5/19: Greer Barnes; Gregg Rogell; Dave Attell; Wanda Sykes-Hall; Jeff Ross. Shows Sun.-Thurs., 9-2. 117 MacDougal St. (254-3480).

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. 1568 Second Ave., bet. 81st and 82nd Sts. (861-9386).

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Through 5/12: Tom Anzalane; Jim David; Lenny Varnedoe; Ben Creed; Nancy Redman; Quentin Higgs. 5/13-5/19: Billy Jaye; Ben Creed; Gregory Carey; Tom Anzalane; Quentin Higgs; Nancy Redman. 1118 First Ave., bet. 61st and 62nd Sts. (593-1650).

Gotham—An elegant, trendy, and, at 3300 square feet, palatial new comedy spot in the Flatiron district. Sun., Mon., and Tues. at 8:30 p.m.; Thurs. at 8:30 and 11 p.m.; Fri. at 9 and 11:30 p.m.; Sat. at 8 and 10 p.m. and 12:30 a.m. Cover is \$12 plus two-drink minimum Fri.-Sat., \$8 on weeknights. 34 West 22nd St. (367-9000).

Luna Lounge—Mondays, it's "The Show Formerly Known As Rebar," where hip, alternative-minded comedians from MTV's "The State" and elsewhere try out their riskier, stranger material. Shows at 8. 171 Ludlow St., at Houston. (260-2323).

New York Comedy Club—Every Friday, the NYCC presents "New York's Best African-American and Latino comics." Every Wed. and Thurs., there's sketch comedy at 7 p.m. Shows Mon.-Fri. at 9, with extra shows Fri. at 7 and 11; Sat. at 6, 7:30, 9:30, and 11:45. 241 E. 24th St. (696-5233).

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. 5/10-5/12: Linda Smith; Maria Falzone; Eric Kornfeld; John Lampert. 5/17-5/19: Kevin Brennan; Gregg Fitzsimmons; Keith Robinson. Sun.-Thurs. at 9; Fri. at 9 and 11:30; Sat. at 7:30, 9:30, and 11:30. 236 W. 78th St. (595-0850).

Cabaret

Algonquin Hotel—Through 6/1: Julie Budd. Tues.-Sat. at 9 (dinner at 7); Fri.-Sat. also at 11:30 (supper at 10:30). \$30; \$15 minimum. 59 W. 44th St. (840-6800).

Arcimboldo—On Sunday evenings, this stylish trattoria in the U.N. neighborhood offers "Opera With Taste," a series of programs featuring selected arias performed by a rotating ensemble of up-and-coming young stars from the Metropolitan Opera, at 7 and 8:30. The prix-fixe dinner menu (seatings at 6:15 and 7:45) is \$40; no music charge. 220 E. 46th St. (972-4646).

Asti—Singing-waiter frolics with an emphasis on opera and operetta (frequently shoulder to shoulder and bolder) are the keynote of this Village landmark. No music charge. 13 E. 12th St. (741-9105).

Bemelmans Bar—Through 8/10: Barbara Carroll. Tuesdays through Saturdays from 9:30 to 1:30. \$10 music charge; no minimum. Carlyle Hotel, Madison Ave. at 76th St. (744-1600).

Cafe Carlyle—Through 6/29: Bobby Short. Tues.-Sat. at 8:45 and 10:45. \$45 cover, no minimum. Carlyle Hotel, Madison Ave. at 76th St. (744-1600).

Cafe Pierre—Dancing on Thursday, Friday, and Saturday evenings from 9 to 1, backed up by the romantic stylings of singer/pianist Kathleen Landis and her trio. \$10; jacket and tie required. 2 E. 61st St. (940-8185).

Claire—Jazz vocalist David Downing. Thurs. and Sun. at 9, Fri. and Sat. at 9:30, Sun. at 1. No cover, no minimum. 156 Seventh Ave. (255-1955).

F.lli Ponte—Pianist/singer David Raleigh rocking the room at the newly renamed BeCa (Below Canal) Bar with his group, the Little Big Band. Wed.-Sat. from 8 to 1. No cover, no minimum. 39 Debrosses St. (226-4621).



Talent

Tenors of the Times

The graceful, woody-toned tenor sax of young Javon

Jackson—from whom great things are expected—shares

the Iridium stage with the molten saxophonics of his elder

Dewey Redman May 21-26. States of the Tenor, circa now.

Flowers—Wednesdays at 9: Craig Pomranz. No cover, no minimum. 21 W. 17th St. (691-8888).

Ibis—This Mediterranean-flavored supper club, popular in the early eighties, has recently reopened with a variety show incorporating song, dance, magic acts, and—what else?—belly dancing. Tues.-Sat. at 8:30, Sun. at 8. Dinner and performance, \$45. Performance only: \$15 with a \$20 minimum Tues.-Thurs., \$20 with a \$20 minimum Fri.-Sat. 327 W. 44th St. (262-1111).

Michael's Pub—As always, Woody Allen and the New Orleans Funeral & Ragtime Orchestra on Mon. at 8:45 and 11. \$35 minimum. 211 E. 55th St. (758-2272).

Rainbow and Stars—Aren't credits as a film and stage director, producer, and musical-comedy star enough for one résumé? Not, apparently, for singer and songwriter Anthony Newley ("What Kind of Fool Am I," "Once in a Lifetime"), who's decided to add "cabaret performer" to the mix. His debut engagement here runs through 5/25. \$40 cover. Tues.-Sat. at 8:30 and 11; dinner required at early shows. 30 Rockefeller Plaza, 65th floor (632-5000).

Sardi's—The Joe Traina Quintet is in the second year of its wildly successful Friday-evening engagement in the Club Room here, playing jazz, swing, and show tunes with various guest vocalists at 10:30. (A CD of recordings from the series was recently issued, and is well worth your notice.) This week, Natalie English performs the songs of Fats Waller. No cover, no minimum. 234 W. 44th Street (221-8444).

Bars

Bar 5757—At the Four Seasons Hotel. This swank mausoleum has thirteen different martinis on its menu. Included among the various fruity muta-

tions is the James Bond Original—yes, you guessed it: "shaken, not stirred." 57 E. 57th St. (758-5700).

Bar d'O—An elegant and secluded bar on a lost corner in Greenwich Village. Perfect for a rendezvous (whatever your preference). Be sure to catch Joey Arias's delinquent and daring drag show, every Tuesday night. 29 Bedford St., at Downing St. (627-1580).

Beauty Bar—Another concept bar from the people who brought you No Tell Motel and Babyland. "Beauty parlor"—which the space was quite recently—is the theme and trendy are the clientele, most preferring pierces and home dye jobs to the store-bought variety. (Don't ask for red wine, it's a henna.) 231 E. 14th St., at Second Ave. (539-1389).

Beekman Bar and Books—A determinedly upscale lounge for men and the women who will marry them. The clientele is much younger than it pretends to be and is very serious about being civilized. Very serious. Very civilized. Expect cigar and whiskey know-it-alls; expect striped ties and strings of pearls; expect O.J. jokes and college fight songs. 889 First Ave., nr. 50th St. (980-9314).

bob—A house party in some out-of-town aunt's living room. A tribute to the city's night-crawling diversity—fashion divettes, funksters, losers, and hippie girls. Fat-lady mud wrestling on the televisions above the exit and the bar keeps the traffic at these vital transaction points light. 235 Eldridge St., at Houston St.

Bowery Bar—Eric Goode's controversial wall boxes out the neighborhood and contains the giddy hipsters within a very cool lounge inspired by a fifties-era Miami Holiday Inn. So happy for a new place to have a genius time, the crowd doesn't seem to mind a bartender in whom a request for a neat bourbon inspires paroxysms of self-doubt. 358 Bowery, at 4th St. (475-2220).

Brooklyn Inn—The arty and underemployed bang elbows with Brooklyn Law School cutups in this raucous cattle car. The self-consciously cool jukebox is equal parts Tom Waits, the Pogues, and John Coltrane. Pints of Guinness and Schaeffer and everything in between. Ask the regulars about the bartenders: They all have strong opinions. Bergen St. at Hoyt St., Brooklyn (no phone).

Den of Thieves—Another thumping downtown concept bar. Comfortable banquettes and some down-on-your-luck linoleum deuces so the regulars can commiserate about how hard it is to be young and fabulous all the time. Gripping rhythm from the D.J. after 11. 145 E. Houston St. (477-5005).

J. J. Beckett's—With the exception of the occasional overenthusiastic undergrad, most of the folks at the bar look as though they deserve a drink. On Wednesday nights, this Naugahyde-and-press-board dive hosts the James Begian Three, an earnest, low-key trio that lends plenty of atmosphere. Finally, a destination bar on the Upper West Side that's not a pathetically phony friends-in-low-places theme bar. Amsterdam Ave., at 90th St. (787-9628).

Joe's Bar—A truly lousy pool table and a men's room that begs to have its floors pissed on don't detract from the good-time feeling powered by a jukebox that earned this place the moniker "Joe's Cowboy Bar." The urban-beat-cowboy thing among some of the regulars gets a little tired—but only sometimes. 520 E. 6th St. (473-9093).

The Rainbow Promenade—Head bartender Dale Degroff has been creating cocktails and perfecting the classics for years, and nothing beats the view at sunset. The line starts on Thursday and lasts all weekend, so drop by early in the week. 30 Rockefeller Plaza (632-5100).

in concert

Orfeo ed Euridice... Rebecca Kelly... Glory Singers

Classical Music

Tuesday, May 14

St. Luke's Chamber Ensemble—Performs an all-Handel program. *Congregation Emanu-el*, Fifth Ave. and 65th St., at 6:30; free.

New York Philharmonic—Performs with pianist Mitsuko Uchida; André Previn, conductor. *Avery Fisher Hall*, Lincoln Center (721-6500), at 7:30; \$15-\$60.

Wednesday, May 15

St. Luke's Chamber Ensemble—Performs the world premiere of Jeffery Cotton's *Lydian Sonata*. *Guggenheim Museum*, Fifth Ave. at 88th St. (840-7470), at 8; \$15.

Mannes Collegium—Performs variations on the French Renaissance chanson. *Mannes College of Music*, 150 West 85th St. (580-0210), at 8; free.

Thursday, May 16

Bargemusic—Pianist Anne-Marie McDermott performs with violist Paul Neubauer and soprano Jane Adler. *Fulton Ferry Landing*, under the Brooklyn Bridge (718-624-4061), at 7:30; \$15-\$23.

New York Philharmonic—Performs an all-Mozart program; André Previn, conductor. *Avery Fisher Hall*, Lincoln Center (721-6500), at 6:45; \$10-\$35.

Juilliard Orchestra—Commencement concert featuring percussionist Janis M. Potter; Carl St. Clair, conductor. *Alice Tully Hall*, Lincoln Center (769-7406), at 8; free.

Friday, May 17

New York Philharmonic—See 5/16, at 8.

Don Hulbert, Flutist—Performs works by Bach and Carter and a William Bauer world premiere. *Church of St. Luke in the Fields*, 487 Hudson St. (580-4095), at 8; \$15.

Juilliard String Quartet—The final concert in the quartet's Beethoven cycle. *Grace Rainey Rogers Auditorium*, Metropolitan Museum of Art (570-3949), at 8; \$20.

New Amsterdam Symphony Orchestra—Performs an all-Tchaikovsky program to kick off their twentieth-anniversary celebration. *Symphony Space*, Broadway and 95th St. (864-5400), at 8; \$10.

Sunday, May 19

American Composers Orchestra—Performs works by Wuorinen, Singleton, and Vareses; Ingo Metzmacher, conductor. *Carnegie Hall*, 881 Seventh Ave., at 57th St. (247-7800), at 3; \$9-\$40.

Chinese Music Ensemble—Perform traditional and contemporary Chinese music for Chinese instruments; Xue-yan Yao, conductor. *Merkin Concert Hall*, 129 W. 67th St. (362-8719), at 3:30; \$12.

Canterbury Choral Society—Performs works by Ralph Vaughan Williams and William Walton. *Church of the Heavenly Rest*, Fifth Ave. at 90th St., at 4; \$15.

Ground Rules:

This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."



Performance The Final Four

The Juilliard String Quartet celebrates its fiftieth anniversary with a five-concert cycle of Beethoven quartets. The final leg, at the Metropolitan Museum of Art on May 17, includes the quartets in D major, F minor, B-flat major, and F major. More performances, including a Bartók cycle, are scheduled for this fall.

Ensemble for the Seicento—Performs works by Strozzi, Falconieri, and Frescobaldi as part of the New York Early Music Series. *Nour Foundation*, 322 West 108th St. (662-4471), at 4; \$12.

Bargemusic—See 5/16, at 4.

New York Virtuosi Chamber Symphony—Performs the world premiere of Raoul Pleskow's *Epigram*; Kenneth Klein, conductor. *Alice Tully Hall*, Lincoln Center (721-6500), at 7:30; \$15-\$25.

Joao Carlos Martins, Pianist—Performs Bach's *Well Tempered Clavier*, Book I. *Carnegie Hall*, 881 Seventh Ave., at 57th St. (247-7800), at 8; \$15-\$75.

Glory Singers—Perform a program of spirituals and dance. *Weill Recital Hall*, Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8:30; \$25.

Monday, May 20

New York Pro Arte Chamber Orchestra—Performs works by Vivaldi and Hovhanness with mezzo-soprano Rebecca Garfein; Raffael Adler, conductor. *Cami Hall*, 165 West 57th St. (876-1084), at 8; \$15.

Opera

Orfeo ed Euridice—The 1995 BAM Opera season ends with Gluck's late-eighteenth-century work, direct-

ed and choreographed by Mark Morris, conducted by Christopher Hogwood. *BAM Opera House*, 30 Lafayette Ave., Brooklyn (718-636-4111); \$25-\$75.

Dance

New York City Ballet—Spring gala at 7:30 on 5/16 honors choreographer Irene Diamond. 5/14-5/18 at 8, 5/18 at 2, 5/19 at 3. *New York State Theater*, Lincoln Center (870-5570); \$20-\$62.

American Ballet Theater—*Manon* on 5/13-5/16, matinee Wednesday; *Cinderella* on 5/17 and 5/18, matinee Saturday. *Metropolitan Opera House*, Lincoln Center (362-6000); \$18-\$65.

Nederlands Dans Theater 3—Troupe of dancers over 40 performs six premieres, including Jennifer Muller's *The Dinner Party*. 5/14-5/18 at 8, 5/18 at 2, 5/19 at 2 and 7:30. *Joyce Theater*, 175 Eighth Ave., at 19th St. (242-0800); \$30.

Rebecca Kelly Ballet—Performs the N.Y. premiere of *La Solitude*, set to marimba and orchestra. 5/16-5/18 at 8. *Sylvia* and *Danny Kaye Playhouse*, 68th St. bet. Park and Lexington Aves. (772-4448); \$20-\$25.

Splinters & Shards—Three ballets by choreographer Matthew Nash. 5/16-5/18 at 8. *Clark Studio Theater*, Rose Building, Lincoln Center (727-2406); \$15.

Photograph by Erich Hartmann.

restaurants

L o x l e s s . . . S n a i l C a k e . . . F o o d s o f t h e B i b l e

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. 38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V

Baluchi's—Indian fare served in a cozy, comfortable atmosphere in the center of SoHo. Have a seat on a patchwork chair amid fantastic imported treasures. 193 Spring St., bet. Thompson and Sullivan Sts. (226-2828). Also, 1565 Second Ave., nr. 81st St. (288-4810). (M) AE, MC, V

Bouley—Born to French parents and raised on his grandparents' farm in Connecticut, David Bouley knows the basics of classic French cooking, but he's given them his own signature style. Reserve weeks in advance, especially for Friday or Saturday night. There's a prix fixe at lunch and a six-course degustation at dinner. 165 Duane St., nr. Hudson St. (608-3852). (E) AE, CB, DC, DS, MC, V

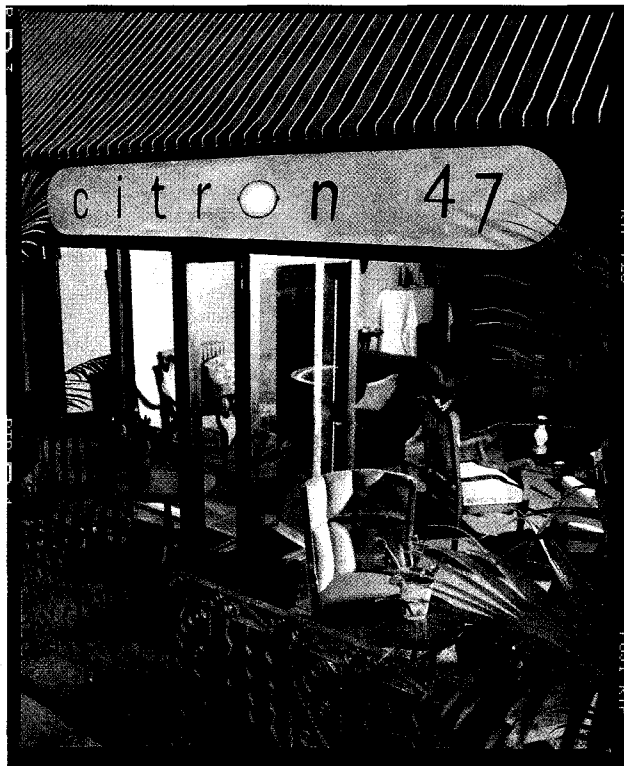
Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. 2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meier (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. 131 Sullivan St., at Prince St. (677-4100). (M) AE only.

Diva—Another hip spot on the nexus of a hip neighborhood, with Italian specialties like homemade gnocchi and lobster-stuffed black ravioli. Iron candelabras and scarlet walls set the perfect sexy downtown mood. 341 W. Broadway, nr. Broome St. (941-9024). (M) AE, MC, V

Gigino Trattoria—The rustic Italian fare in this barn-like TriBeCa trattoria ranges from brick-oven pizza and calzones to salmon with broccoli rabe. The casual atmosphere and fresh, inventive peasant food have already gained a loyal neighborhood following. 323 Greenwich St. (431-1112). (M) AE, DC, MC, V

Hudson River Club—From this Frank Lloyd Wright-ish dining room in the World Financial Center, you can see the Statue of Liberty. But then, the Hudson River figures prominently so many ways here. Chef Waldy Malouf uses farmers and their produce from along the Hudson River valley



Opening Hell's Kitchenette

This weekend, restaurateur brothers Stephen and Gennaro Vanacore (of Demi, Bosco, and Caffè Grazie) return to the block where they grew up to open Citron 47, their idea of a casual neighborhood lounge with velour couches and banquettes, a Cruvinet, a dozen microbrews, and a light, all-day menu of snacks and desserts. (401 West 47th Street.)

to reinvent traditional American fare. 4 World Financial Center (786-1500). (E) AE, DS, MC, V

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special three- and five-course menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. 462 Broadway, at Grand St. (219-3300). (M) AE, DC, MC, TM, V

Le Pescadou—This innovative Provençal bistro serves fresh seafood enhanced by a variety of infused oils. Oyster fans will find a wide variety of fresh ones. 18 King St., at Sixth Ave. (924-3434). (M) AE, MC, V

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, TriBakery and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. 239 W. Broadway, nr. White St. (219-2777). (E) AE only.

Nick and Eddie—If every neighborhood had a corner comfort-food port like this one, most of us would never leave. So we travel to this muted room with the other strivers, hustlers, strictly business types, and family-night-outers who flock to feel like part of the woodwork. 203 Spring St., at Sullivan St. (219-9090). (M) AE, MC, V

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. 105 Hudson St. (219-0500). (E) AE, MC, V

Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. 145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V

SoHo Kitchen and Bar—Grape nuts celebrate the 96-spigot Cruvinet, ordering flights of Cabernets or seven Pinot Noirs to taste and compare, but SoHo neighbors love it, too—for all those beers on tap, for the thin-crust pizza, for a glance at the game on the TV overhead. 103 Greene Street, nr. Prince St. (925-1866). (I) AE, CB, DC, MC, V

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. 375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V

South Street Seaport

Café Fledermaus—Soups, salads, sandwiches, and other cold fare served in a glass-enclosed dining room on the promenade, with a view of the passing herd and the occasional street performer. 1 Seaport Plaza (269-5890). (I-M) AE, DC, MC, TM, V

Fulton Street Café—A teeming outdoor café on the cobblestone promenade is the highlight of this seafood restaurant. Stop by and watch the show. 11 Fulton St. (227-2288). (I) AE, CB, DC, MC, V

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some New York advertisers among them.

The price guide, admittedly imperfect, is as follows:

(E) = expensive, \$35 and over per place; (M) = moderate, \$15-\$30 per place; (I) = inexpensive, \$15 and under per place.

Following each listing there is also a code indicating acceptable methods of payment: (S) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

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Restaurants

Gianni's—A standout among the meager pickings at the Seaport. Good view of the people on parade, if that's important. Yes, an Italian menu. 15 Fulton St. (608-7300). (M) AE, CB, DC, MC, V.

Below 14th Street, East

Casaris—A shrine to French barroom bric-a-brac in the basement. A bistro that is as Paris was in the sixties. Yes, that was Jean-Paul Belmondo. 54 E. 1st St. (777-1589). (M) (\$).

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. 12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.

Haveli—Haveli distinguishes itself from the Sixth Street strip, for its food as much as its upscale decor. Possibly the only East Village restaurant with an intentionally shattered windowpane. 100 Second Ave., nr. 6th St. (982-0533). (I-M) AE, CB, DC, MC, V.

Miracle Grill—This is what Bobby Flay did before Mesa Grill, and some regulars still prefer the low-key, casual atmosphere and the lively garden out back. The grilled vegetable plate surpasses most. 112 First Ave., nr. 7th St. (254-2353). (I-M) AE, MC, V.

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. 83 First Ave., at 5th St. (388-0059). (I) AE, MC, V.

Below 14th Street, West

Andalousia—This relatively undiscovered Village Moroccan rightly prides itself on its roster of tagines and couscous specials. B'stilla is a standout. 28 Cornelia St. (929-3693). (I) MC, V.

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. 268 Sixth Ave., nr. Blecker St. (982-3300). (I-M) (\$).

El Charro Español—Heaps of thoughtfully prepared authentic Spanish cooking. Do yourself a favor and sample the hearty paella and the house sangria. A sleeper worth getting in on. 4 Charles St., nr. Seventh Ave. (242-9547). (M) AE, CB, MC, V.

Le Zoo—The newest West Village scene, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassiolette. 314 W. 11th St. (620-0393). (M) AE, MC, V.

Nine Muses Cafe—Cheerful Greek newcomer transforms this corner of the West Village into Mykonos, especially after a glass or two of ouzo. Try the fresh grilled octopus at a table in the outdoor café. 569 Hudson St., at W. 11th St. (741-0009). (M) AE, DC, DS, MC, TM, V.

Rose Cafe—This quiet and casual American bistro draws a diverse crowd. One of the only places where you can go and sit on Fifth Avenue and not break the bank. 24 Fifth Ave., at 9th St. (260-4118). (M) AE, DS, MC, V.

Sevilla—Regulars flock to this popular old-world Village spot for its famed paella à la Valenciana and chicken Villarcy. Be prepared to overdose on garlic. 62 Charles St. (929-3189). (M) (\$).

Ye Waverly Inn—This shrine to Colonial times offers American standards like chicken potpie, baked peasant meatloaf, Indian pudding, and hot mulled wine. The room in the landmark building, dated to 1844, has three working fireplaces, and is decorated, in true Laura Ashley fashion, with lace curtains and floral wallpaper. 16 Bank St. (929-4377). (M) AE, DC, DS, MC, V.

14th-42nd Streets, East Side

An American Place—This venerable midtown spot is to New York as Chez Panisse is to Berkeley. With his eclectic American menu, Larry Forgione made the national cuisine interesting again. 2 Park Ave., at 32nd St. (684-2122). (E) AE, DC, MC, V.

Bambou—Fashion and advertising types congregate in the "Reefer Bar" and sample Caribbean specialties like jerked meats and a variety of coffees. 243 E. 14th St. (358-0012). (M) AE, MC, V.

Bobby O's City Bites—Patrick Swayze's second restaurant (with partner Bobby Ochs) specializes in casual American fare like steak, sandwiches, pizzas, and soup. The laid-back atmosphere and affordable food draw a young neighborhood crowd that mingles and eats surrounded by enormous photos of celebrities taking—you guessed it—big bites. 560 Third Ave., at 37th St. (681-0400). (I-M) AE, CB, DC, MC, V.

Brew's—As casual and comfortable as a burger joint gets. This two-story landmark always pleases. Great beer selection, and the always hospitable longtime owners, the Brew family, make this an oasis in the desert above 14th Street. 156 E. 34th St. (889-3369). (I) AE, MC, TM, V.

Campagna—The *Late Show With David Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that...? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. 24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, old-world establishment is known for its enormous



Opening Life After Bagels

Lox Around the Clock, the archetypal eighties post-club pit stop, has been transformed into the amber-toned, sun-stenciled Soistice. Katy Sparks's take on Med-Iberian cuisine, informed by stints in Bobby Flay's kitchens, is expressed in altogether original creations like duck-confit-and-walnut empanadas, and swordfish with cilantro pesto and chick-peas. (676 Avenue of the Americas, at 21st Street.)

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selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with chipotle glaze. 325 E. 34th St. (679-6812). (M) MC, TM, V

Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. 122 E. 27th St. (481-7372). (M) AE, DC, MC, V

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Chef Doug Rodriguez comes from Miami via a childhood in Brooklyn. Really. And Ariel Lacayo may be the coolest maître d' in town. Try the Mojito, Patria's signature drink made from sugarcane. 250 Park Ave. So., nr. 20th St. (777-6211). (M) AE, MC, V

Rossini's—Northern Italian fare served in a musical room: a strolling guitarist Mondays through Thursdays, live piano music on Fridays, and a live opera trio on Saturdays. 108 E. 38th St. (683-0135). (M) AE, DC, MC, TM, V

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. 21 E. 16th St. (243-4020). (M) AE, DC, MC, V

14th-42nd Streets, West Side

Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off-hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. 40th St., between Fifth and Sixth Aves. (840-6500). (M-E) AE, DC, MC, V

Cafe Americainstyle—An ideal rest stop for Lord & Taylor shoppers, whether they're simply grabbing a bite or resting their weary feet for hours. American fare in a simple setting. A welcome respite from the unruly retail throng. 424 Fifth Ave., nr. 39th St. (391-3344). (M) AE, DC, DS, MC, V

Cal's—A converted warehouse in the Flatiron district serving Continental Mediterranean fare in a relaxed, loft-like atmosphere. The bar menu's burger is one of the best. 55 W. 21st St. (929-0740). (M) AE, CB, DC, DS, MC, TM, V

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro-New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. 107 W. 17th St. (989-0303). (E) AE only.

Flowers—A fashionable Flatiron restaurant with surprisingly tasty and innovative food and a lively atmosphere. Sample the chef's modern renderings of shrimp rolls, baby lamb chops and baked Alaska. 21 W. 17th St. (691-8888). (M-E) AE, DC, MC, TM, V

Luma—Luma used to be famous for its nutritional asceticism: no meat, no fat, no fun. Now the only restriction is the chef's efforts to use organic ingredients. Butter, beef, and crème brûlée abound. Enjoy. 200 Ninth Ave., at 22nd St. (633-8033). (E) AE, DC, DS, MC, V

Moran's—Charming and timeless New York City tavern that's been around for 38 years. Six fireplaces and comfort food like steak, seafood, and pasta make this a warm and cozy Chelsea haven. 146 Tenth Ave., at 19th St. (627-3032). (M) AE, DC, MC, V

Simply Pasta—Perfectly situated for pretheater, this Northern Italian restaurant offers such dependable, fresh fare as Caesar salad, osso buco, and what the management claims to be New York's best tirami su. 120 W. 41st St. (391-0805). (I) AE, DC, MC, V

43rd-56th Streets, East Side

Blackfinn Bar & Restaurant—A place boasting all the elements to satisfy overtaxed office workers: happy hour, TVs, a fireplace, and a friendly attitude toward cigar smoke. The Cajun menu offers spicy stuff like chicken-and-sausage jambalaya and blackened shrimp po'boys. 994 Second Ave., nr. 52nd St. (355-6993). (I) AE, MC, V

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restaurants

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. 200 Park Ave., 45th St. at Vanderbilt Ave. (818-1222). (M) AE, DC, MC, V

Denim & Diamonds—This southwestern grill and upscale nightclub is midtown's best place for country dancing in a corporate atmosphere. 511 Lexington Ave., nr. 48th St. (371-1600). (I) AE, MC, V

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. 99 E. 52nd St. (754-9494). (E) AE, CB, DC, MC, V

Fresh Basil's Trattoria—This casual midtown Italian restaurant prides itself on its friendly service and contemporary atmosphere. Try the gnocchi Aurora, the seafood pescatore, or the grilled veal chop with portobello mushrooms. 663 Lexington Ave., nr. 55th St. (888-4292). (M) AE, DC, MC, V

Giambelli 50th Ristorante—Elegant Northern Italian fare served in a warm and cozy atmosphere. 46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V

Jimmy Sung's—This elegant midtown restaurant serves classic Hunan cuisine and a sampling of dishes from other regions. Private dining rooms are perfect for special occasions, business meetings or mini-banquets. 219 E. 44th St. (682-5678). (I-M) AE, DC, MC, TM, V

La Méditerranée—A cozy midtown bistro famous for its simple, well-priced peasant food. Try house specials like cold poached salmon, chilled stuffed baby lobster, and baby lamb chops. 947 Second Ave., nr. 50th St. (755-4155). (M) AE, DC

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Gray Kunz's inventive Franco-Oriental cooking. The \$46 prix fixe at lunch is a gentle introduction to exactly what wonders chef Kunz can perform. 2 E. 55th St., in the St. Regis Hotel (753-4500). (E) AE, CB, DC, MC, V

Lutece—The name is still synonymous with dishes like Dover sole, cassoulet, and rack of lamb. After three decades of defining traditional French cuisine, master chef André Soltner ceded the reins to relative innovator Eberhard Müller. The kitchen still astonishes. 249 E. 50th St. (752-2225). (E) AE, CB, DC, MC, V

Meftemi—This East Side Greek restaurant, cheerfully decorated in nautical colors with an Aegean mural, specializes in the kind of fresh charcoal-grilled whole fish that needs little more seasoning than olive oil, lemon juice, and herbs. 905 First Ave., at 51st St. (355-4040). (M) AE, DC, DS, MC, V

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. 551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V

Shinbashi—Authentic Japanese cuisine, including tempura, sukiyaki, teriyaki, and sushi, served in elegant surroundings. 280 Park Ave., at 48th St. (661-3915). Also, Shinbashi-an, 141 E. 48th St. (752-0505). (M) AE, CB, DC, MC, V

Shinbashi-an—Sophisticated midtown spot for Japanese food, with specialties including tempura, sukiyaki, shabu shabu, and sushi in a sleekly modern setting. Closed Saturday. 141 E. 48th St. (752-0505). (M-E) AE, DC, MC, V

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private men's club, the noise of a locker room, and a serious wine cellar. Third Ave. at 49th St. (753-1530). (M) AE, CB, DC, DS, MC, V

Tatou—Gilded-plaster satyrs, bubble-toting cherubs, jazz onstage, and American fare with Continental touches. The dinner crowd comes to rubberneck and dance. 151 E. 50th St. (753-1144). (M-E) AE, CB, DC, DS, MC, TM, V

Vong—Wow! This is Thai to die for. Chef Jean-Georges Vongerichten's little Third Avenue-by-way-of-Bangkok palace was designed by architect David Rockwell, and it's a showy temple indeed—there's gold leaf on those walls. The

menu's full of wonders, starting with the crab rolls and coconut-milk-and-galangal soup. 200 E. 54th St. (486-9592). (E) AE, CB, MC, V

Zarela—A festive Mexican restaurant with a menu that lives up to its margarita-fueled bar scene, Zarela is known for its authentic regional cuisine. Try the red-snapper hash, chipotle-grilled salmon, tequila-braised chicken, and homemade tamales. 953 Second Ave., nr. 50th St. (644-6740). (M-E) AE, DC

43rd-56th Streets, West Side

Adrienne—The Art Nouveau elegance and hush make this a perfect spot for an illicit tryst or a business lunch. A United Nations of flavors. 700 Fifth Ave., at 55th St., in the Peninsula. (247-2200). (M) AE, CB, DC, DS, MC, V

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. Seven hours' free parking after 5:30 p.m. Rockefeller Plaza, 20 W. 50th St. (332-7620). (M) AE, DC, MC, V

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking from four till closing. 863 Ninth Ave., at 56th St. (246-6773). (M) AE, DC, MC, V

Broadway Joe—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAs while you dine. Free dinner parking. Private parties. 315 W. 46th St. (246-6513). (M-E) AE, DC, DS, MC, TM, V

Century Cafe—Theater-district cafe popular among actors and fans alike, with a prix-fixe menu and American fare like filet mignon and grilled salmon. 132 W. 43rd St. (398-1988). (M) AE, CB, DC, MC, V

Ciao Europa—Midtown Italian in an elegant, castle-like setting, with ceiling-high murals painted in 1937. Regulars swear by the pasta and desserts. 63 W. 54th St. (247-1200). (E) AE, DC, DS, MC, V

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. 120 W. 51st St. (956-7100). (M-E) AE, CB, DC, DS, MC, V

Dish of Salt—Dependable Cantonese cuisine for the nine-to-fivers who gather at the bar under this vaulted ceiling after work. A piano player bangs out show tunes every night. 133 W. 47th St. (921-4242). (M) AE, DC, MC, V

"44"—Still the first stop for the officers of the Condé Nast empire. Deeply plush, windowless décor feels like the center of the Earth. Given the theatricality, surprisingly terrific food. 44 W. 44th St., in the Royaltan (944-8844). (E) AE, CB, DC, MC, V

Frankie and Johnnie's Steakhouse—The oldest speakeasy in the city. In the same location in the theater district since 1926. Try the steaks and the chops. Yes, that was Tom Selleck. 269 W. 45th St. (997-9494). (M) AE, DC, MC, V

Halcyon—Elegant setting and carefully presented food. Pretheater dinner is a bargain. 151 W. 54th St., in the Rihga Royal Hotel. (468-8888). (E) AE, CB, DC, MC, TM, V

Julian's—This casual Mediterranean restaurant doesn't get as frenetic as its sister establishment next door, but it still qualifies as a fun place to dine in Hell's Kitchen. The menu offers grilled swordfish, sautéed chicken breasts with grapes and pine nuts, and a range of Sicilian and Southern Italian specialties. 802 Ninth Ave. (262-4288). (I-M) AE, DS, TM

La Bonne Soupe—Checked tablecloths, steak frites, onion soup, and crème caramel to fall in love with. Twenty years ago, long before New Yorkers knew they loved casual French dining, this midtown mainstay set the pace. 48 W. 55th St. (586-7650). (I) AE, MC, V

La Côte Basque—Jean-Jacques Rachou's transplanted shrine to French cooking has preserved the Basque murals and the coddled atmosphere of the original location one block east. Modernized, with a menu more "American with a French accent," and Richard Leach in charge of elaborate pastry design, the old-world institution has been successfully reborn. Open Sundays. 60 W. 55th St. (688-6525). (E) AE, DC, MC, V



Object of Desire French Flapjacks

JoJo's escargot farinette—or snail pancakes—is a clever conflating of tradition. A culinary double gainer of sorts, chef Jean-Georges Vongerichten replaces delicate crêpes with two hearty griddle cakes and then uses snails instead of blueberries. The garlic essence is his impish nod to syrup. (160 East 64th Street.)

La Reserve—Justifiably crowded during pre-curtain times; stop by during odd hours for sophisticated French offerings and environs. 4 W. 49th St. (247-2993/299). (E) AE, DC, MC, V.

La Veranda—Northern Italian food. A popular spot in the theater district offering generous portions of fish, seafood, veal chops and pasta. 163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, V.

Langan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. 150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.

Lattanzi—Reliable Italian in a romantic garden. Go when there's no danger of a curtain rising or falling soon for special attention. 361 W. 46th St. (315-0980). (M) AE only.

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. 155 W. 51st St. (489-1515). (E) AE, DC, MC, V.

Le Rivage—Pretheater bistro: reasonable prices, efficient service, and satisfying fare. 340 W. 46th St. (765-7374). (M) AE, MC, V.

Les Pyrénées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. 251 W. 51st St. (246-0044; 24). (M) AE, CB, DC, DS, MC, V.

Limoncello—Sophisticated Italian restaurant serving specialties like fennel salad with blood oranges and balsamic vinegar and mussel soup with garlic and chili peppers. Leave room for the tirami su. 777 Seventh Ave., nr. 50th St. (582-7932). (E) AE, DC, DS, MC, TM, V.

Martini's—Convenient for pre- and posttheater, with a buzzing year-round sidewalk café and chef

Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and wood-oven pizza. 810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, V.

Osteria del Circo—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. 120 W. 55th St. (265-3636). (E) AE, MC, V.

Patsy's—If it's good enough for Frank, it's good enough for you. Upscale Neapolitan eatery rooted in the glorious fifties. 236 W. 56th St. (247-3491). (M) AE, CB, DC, DS, MC, V.

Pierre au Tunnel—French the way it used to be (the place is 41 years old), and thoroughly charming, reliable, and comforting. 250 W. 47th St. (575-1220). (M) AE, MC, V.

Rainbow Room—"Where troubles melt like lemon drops," boasts this perch in the sky. The restaurant is 65 stories up and more than 60 years old, and its stellar views of New York give it reason to gloat. Romantic, with a solid Continental menu. Jacket and tie required. 30 Rockefeller Plaza (632-5000). (E) AE, DC, MC, V.

Remi—Even the blockbuster mural of Venice isn't enough to distract diners from elegant Italian cuisine, with roasted baby goat and unique pastas like ravioli with tuna and ginger. In warmer weather, dine (and smoke cigars) alfresco. 145 W. 53rd St. (581-4242). (E) AE, DC, MC, V.

Roadhouse America—Roadhouse serves regional American cuisine like jambalaya, Missouri chicken-fried steak, and Texas short-rib chili to the accompaniment of nightly live entertainment. On Sundays, try the jazz brunch before a matinee. 240 W. 52nd St. (489-2323). (I-M) AE, DC, DS, MC, TM, V.

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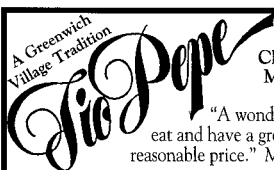
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Restaurants



Ask Gael Waterworld

What's the catch of the day?

The crew is just getting its sea legs at Steve Hanson's **Blue Water Grill**, in the handsome sweep of a former bank that used to be **Metropolis Cafe**. But already the hot crowd and celebrity partners that quickly put his **Park Avalon** on the circuit are crowding the booths, sampling oysters from the raw bar. The usual aerobicized bodies fuel on chopped salad, precisely steamed Atlantic salmon with Asian vegetables, grilled swordfish with olive-tomato-caper ragout, and yellowfin tuna from the wood-burning grill, entrées \$11.75 to \$21.50. (31 Union Square West.)

Steak served in a series of connected, muted, and wood-paneled dining rooms. 148 W 51st St. (245-9600). (E) AE, DC, MC, V.

Shaan—A comprehensive, if voluminous, menu. Northern Indian in a spacious floral dining room in Rockefeller Center. 57 W 48th St. (977-8400). (M) AE, DC, DS, MC, TM, V.

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. 834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.

Tapika—Chef David Walzog's spicy cooking has transformed the formerly subdued Symphony Cafe space into a lively (for midtown) canteen, with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews. 950 Eighth Ave., at 56th St. (397-3737). (E) AE, MC, V.

'21' Club—The new, old, younger '21' has lost its hauteur at the door but not its toys in the artfully restored saloon. Club classics alongside contemporary whimsy at prices that stagger, but from 10:30, supper is a bargain. 21 W 52nd St. (582-7200). (E) AE, CB, DC, MC, V.

57th-60th Streets

Brooklyn Diner USA—"The Finer Diner" serves a gourmet reworking of the foods of everyone's favorite borough, from fragrant chicken soup with challah to a "fifteen-bite hot dog," with refreshments like Penfolds Cabernet and chocolate malts. 212 W 57th St. (581-8900). (I-M) AE, DC, MC, V.

California Pizza Kitchen—With its 27 varieties of wood-fired pizzas from the open kitchen, CPK has finally arrived in New York City. Of course, those varieties include Thai-chicken and BLT pizzas. There is also a kid's menu. All menu items are under \$10. 201 E. 60th St. (755-7773). (I) AE, DC, DS, MC, V.

Contrapunto—Join the queue in this good-looking, second-story pastaria for slightly Americanized Italian classics. 200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home at I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. 57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.

Fitzers Restaurant—This Continental restaurant at the Fitzpatrick Manhattan Hotel boasts the best Guinness in New York and serves a traditional Irish breakfast until 10:30 PM. Or stop in for tea and scones after a tiring afternoon of shopping at Bloomingdale's two blocks away. 687 Lexington Ave., at 57th St. (355-0100). (M) AE, CB, DC, MC, V.

Les Célébrités—Plush and old-fashioned, this imposing dining room in the Essex House on Central Park South also happens to have a very fine kitchen. Dinner only. 160 Central Park So. (484-5113). (E) AE, CB, DC, DS, MC, V.

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. 57 W 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aioli. 405 E. 58th St. (754-6272). (E) AE, CB, DC, MC, V.

Mickey Mantle's—A sleek sports bar and restaurant with an art gallery, the requisite TV monitors, and a collection of vintage baseball jerseys. Features American cuisine like hickory-smoked baby back ribs, chick-

en-fried steak, and grilled swordfish. 42 Central Park So. (688-7777). (M) AE, DC, DS, MC, TM, V.

Motown Cafe—Motor City music, live and memorialized in showbiz displays, keeps the crowds lining up. So do the down-home midtown versions of barbecue, fried chicken, meatloaf, and crab cakes. 104 W 57th St. (581-8030). (I) AE, MC, V.

Petrossian—Fast food for the very rich in an Art Deco setting with carved frosted glass, mink-trimmed banquettes, and period bronzes—lean flappers with leaner wolfhounds. 182 W 58th St. (245-2214). (E) AE, CB, DC, MC, V.

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. 1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. 240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.

Serendipity 3—A fun house for grown-ups and kids alike, with a foyer boutique and a wildly eclectic American menu featuring frozen hot chocolate, foot-long hot dogs, and fabulous dessert concoctions. 225 E. 60th St. (838-3531). (I) AE, CB, DC, MC, TM, V.

Above 60th Street, East Side

Arizona 206—Innovative southwestern, situated amid a cluster of movie theatres, and spitting distance from Bloomingdale's. Adobelike setting with fire-

place and active sort-of-singles bar. Ideal spot for a drink or a feast. 206 E. 60th St. (838-0440). (M) AE, MC, TM, V.

Baraonda—When the rest of the neighborhood is dark, this elegant Northern Italian hot spot is just starting to glow. The Rangers celebrated their Stanley Cup victory here, and yes, that was George Michael. 1439 Second Ave., at 75th St. (288-8555). (M) (\$).

The Boathouse Cafe—This is a glorious oasis in Central Park where you'll find an array of seasonal specialties like roast rack of lamb, farfalle with spring vegetables, and crabmeat-and-grapefruit salad. Central Park, nr. 72nd St. and Fifth Ave. (517-2233). (M) AE, MC, TM, V.

Cafe Crocodile—A French Mediterranean bistro with dishes ranging from Provençal to Moroccan. An intimate, romantic restaurant in a townhouse crowded with flowers and oil paintings. Serious foodies from the neighborhood and the occasional gaggle of well-informed Euro-tourists. 354 E. 74th St. (249-6619). (M) AE, MC, V.

Cafe Nosidam—Italian-American fare, and a people-watchers' paradise. 768 Madison Ave., nr. 66th St. (717-5633). (M) AE, MC, V.

China Fun—Bustling noodle house, with authentic Chinese dim sum, seasonal specials, and weekend brunch. Perfectly situated for post-movie dining. 1239 Second Ave., at 65th St. (752-0810). (I) AE, MC, V.

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. 1746 First Ave., nr. 90th St. (996-7810). (I) AE, CB, DC, MC, V.

Elaine's—Primarily a clubhouse for the city's notables and wannabes. A table here is considered a badge of honor by some. While discussing the issues of the day, try American fare for very busy people. 1703 Second Ave., bet. 88th and 89th Sts. (534-8103). (M) AE, DS, MC, V.

Jolo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-

like dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. 160 E. 64th St. (223-5656). (E) AE, MC, V.

La Granita—A casually elegant two-story trattoria, serving charcoal-grilled fish, meat, and poultry, and thin-crust pizza from a wood-burning oven. Two fireplaces, and a smoking room for lighting up of a more personal nature. 1470 Second Ave., at 77th St. (717-5500). (M) AE, MC, TM, V.

Le Cirque—In the heady eighties, *haute* fashion, finance, and cuisine collided here. Owner Sirio Maccioni still orchestrates a lively scene, and Sylvain Portay still believes in the magic of foie gras and *crème brûlée*. 58 E. 65th St. (794-9292). (E) AE, CB, DC.

Letizia—Upper East Side neighborhood Italian that treats everyone like a local. Try unusual pasta dishes like the half-moon ravioli filled with shrimp and broccoli rabe. 1352 First Ave., nr. 72nd St. (517-2244). (E) AE, DC, DS, MC, V.

Marti Turkish Restaurant—Kebabs 'R' Us, and the stuffed cabbage is good, too. A dining room that seats 200 people, complete with live music and wandering belly dancers. There is also a "special party room." 1269 First Ave., nr. 68th St. (737-5922). (I) AE, CB, DC, MC, TM, V.

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. 1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.

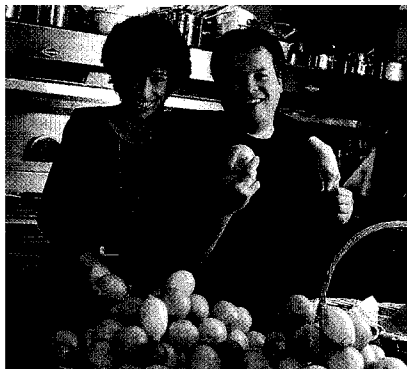
Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the *haute* neighbors rapt with signature dishes like rack of lamb and his swordfish chop. 100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes

Happening The Taste of a Nation

Ten years ago, Zagat listed only a single Mediterranean restaurant in New York; now there are nearly 40. Besides Pacific Rim, it's our fastest-growing food trend, one that corresponds perfectly to modern notions of eating seasonally, heavying up on grains, avoiding most red meat, and dousing everything in olive oil. The diet, of course, is a bit older than a decade. The fusion foods of Provence, Italy, North Africa, Greece, Turkey, and the Middle East converge in Israel, "the world's smallest melting pot," according to Rozanne Gold, a cookbook author and consultant who, along with Hudson Valley Foie Gras president Michael Gino, is being honored this week at Jerusalem 3000, a Med-Rim feast celebrating the foods of the Bible.

The first gala dinner to be held at the refurbished Windows on the World, the fund-raiser for the Jewish National Fund was inspired by a similar dinner held last March in Jerusalem, commemorating that city's 3,000th anniversary as the Jewish capital. Ten star chefs as diverse as Daniel Boulud, Layla's Joey Fortunato, Arcadia's Anne Rosenzweig, and the Watergate's Jean-Louis Palladin will showcase how prevalent Old Testament ingredients like pomegranates, barley, olives, and wheat have become in modern cooking, putting their own spin on foods that are referred to in the Bible as the "seven species." Entirely kosher, the feast previews New York's first fresh kosher foie gras. Still, the benefit, which raises money for park and hospital projects, professes to be entirely nondenominational. "It's not a Jewish thing," says Gold. "It's an Israeli, Med-Rim thing." For information and tickets (\$500 each), call 751-4848. ROBIN RAISFELD



Rozanne Gold and Michael Gino

Photograph by Chris Casaburi.

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A public service of this magazine

Restaurants

with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. 28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. 1W. 67th St. (877-3500). (M-E) AE, CB, DC, MC, V.

China Fun—Oodles of noodles, every which way, plus dim sum and Cantonese barbecue dishes. Try the Shanghai weekend brunch. 246 Columbus Ave., nr. 71st St. (580-1516). (I) AE, MC, V.

Gabriela's—Real Mexican, promise. Don't come here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in Seville orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas frescas*, fresh-fruit drinks, to cool off. 685 Amsterdam Ave., at 93rd St. (961-0574). (I-M) AE, MC, V.

Iridium—Amid every restaurant's struggle for uniqueness, this unusual American bistro has found its own. Its award-winning decor has been described as "Dali Meets Disney" and is based on musical movements. Late-night jazz and Sunday brunch, a deal at \$17.95, make it a welcome complement to Lincoln Center. 44 W. 63rd St. (582-2121). (M) AE, DC, DS, MC, V.

La Caridad—Chino-Latino soul food in a neighborhood notoriously devoid of restaurant personality. Mammoth portions, enormous lines. 2199 Broadway, at 78th St. (874-2780). (I) (\$).

Londel's—Food cooked soulfully on a blooming strip off Strivers Row. Live music most nights and velvet rope at the front door create an ambience not often associated with home cooking. Try the smothered pork chops, but be forewarned: Everything's cooked to order—*slow-cooked* to order. 2620 Frederick Douglass Blvd., at 140th St. (234-6114). (I-M) CB, DC, DS, MC, V.

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. 383 W. 125th St. (864-7326). (I) (\$).

Main Street—This lofty dining room with a skylit atrium and general-store décor is a great place for large parties (or hungry couples) dining family-style on enormous platters of meat loaf, terrines of macaroni and cheese, and trays of filet mignon au poivre. Bring an appetite. 446 Columbus Ave., nr. 81st St. (873-5025). (M) AE, DC, DS, MC, TM, V.

O'Neal's—A standby for pre- and post-theater dining, this Lincoln Center restaurant serves American food like potpie and ribs in a room designed to convey the feeling of Old New York. Live music on weekends, and kids eat free on Sundays. 49 W. 64th St. (787-4663). (M) AE, DC, DS, MC, V.

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. 35 W. 64th St. (724-8585). (E) AE, DC, MC, V.

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouth-watering bakery counter, with homemade, award-winning jams and preserves. 423 Amsterdam Ave., nr. 80th St. (496-6280). (M) AE, DC, DS, MC, V.

Sylvia's—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. 328 Lenox Ave., bet. 126th and 127th Sts. (996-0660). (I) (\$).

Wells—A talked-about chicken-and-waffle combination. One way or another, this restaurant has been a neighborhood mainstay for nearly 60 years. 2247 Adam Clayton Powell Jr. Blvd., at 132nd St. (234-0700). (M) AE, MC, V.

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Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. 256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) (\$).

Gargulo's—On its own block, with a fortress to fend off the encroaching pathos of Coney Island. Great food and service passed down through the family. The 100-foot Styrofoam octopus is gone, a casualty of the recent renovation. When pressed, Louis Russo will tell you he cooked it. 2911 W. 15th St., nr. Surf Ave. (718-266-4891). (I) AE, DC, MC, V.

Lundy Bros.—A restored Brooklyn landmark serving a wide-ranging menu of fish, pasta, chicken, and steak but specializing in fresh seafood. Don't miss the raw bar or the reconstructed shore dinner. 1901 Emmons Ave. (718-743-0022). (M) AE, MC, TM, V.

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. 178 Broadway, at Bedford Ave. (718-387-7400). (E) (\$).

The River Cafe—It's always worth crossing the bridge to sit waterside, enchanted by the skyline and a celebration of contemporary American cooking that predates the throng. Outdoor seating in season. 1 Water St. (718-522-5200). (E) AE, CB, DC, MC, V.

Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. 255 Third Ave., nr. Union St. (718-875-8689). (I) (\$).

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. 24-01 31st St., at Astoria Blvd. (718-932-1510). (M) (\$).

Ralph's Italian Restaurant—Solid, hearty Italian food in a conventional restaurant setting. Dine under the chandeliers and try the osso buco, one of Ralph's specialties. 75-61 31st Ave., Jackson Heights (718-899-2555). (I) AE, DC, TM, V.

Stick to Your Ribs—Deservedly heralded as New York's best barbecue, this cozy Queens joint draws fans from much further than across the East River. The barbecued Texas beef is sublime. 5-16 51st Ave., Long Island City (718-937-3030). Also, 433 Amsterdam Ave., nr. 80th St. (501-7897). (I) (\$).

Water's Edge—East River views floor-to-ceiling windows; every table has a view of Manhattan. Quiet and elegant. 44th Dr. at the East River (718-482-0033). (E) AE, CB, DC, MC, TM, V.

Bronx

Cafe Sevilla—A cozy Spanish restaurant that people travel to from as far away as Yonkers. Try the chicken and rice and the seafood gumbo accompanied by sweet and garlicky plantains. 1209 White Plains Rd., nr. Westchester Ave. (718-792-3367). (M) AE, MC, V.

Harry's Jerk Center and Restaurant—An authentic island experience; not that polished resort ambience, the dirt-road-in-the-hills thing. 296 E. Gun Hill Rd., at Burke and Wilson Aves. (718-798-4966). (I) (\$).

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. 1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.

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John Leonard's TV Notes

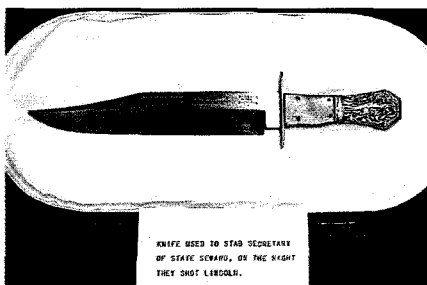
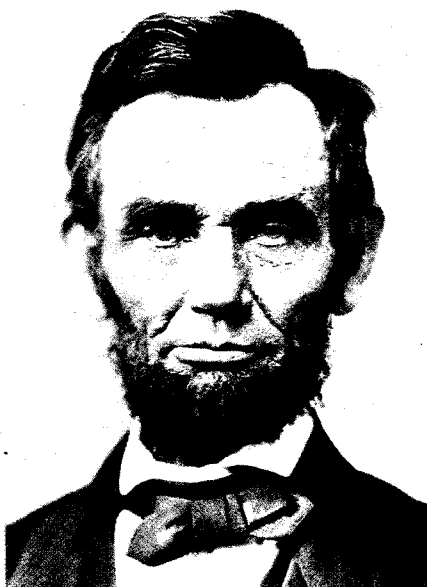
Doctor Who (5/14; 8 to 10 P.M.; Fox) reincarnates, for the eighth time, the Time Lord famous for getting around in a blue police box for 26 years in a BBC series. Paul McGann is the latest Who in this TV movie. Eric Roberts is his latest nemesis. Daphne Ashbrook, with a surprising gift for slapstick, is the cardiologist and romantic interest who manages to stop only one of the Doctor's two hearts. Meanwhile, we are, in San Francisco, on the verge of the third millennium. And Eric Roberts, who has already used up all thirteen of his lives, seeks control of TARDIS (Time and Relative Dimensions in Space). And while you may be wondering when it's camp and when, instead, it's merely overacting, I'm not going to pretend to be nostalgic for the old cheesy special effects of the series. The new cheesy special effects are much better. And who, doctor or not, wouldn't want to save the universe from Eric Roberts?

Arctic Kingdom: Life at the Edge (5/15; 8 to 9 P.M.; NBC) is yet another dazzler from National Geographic producer Lisa Truitt, this time on ice and under it, during the brief far-north summer when polar bears bloody their pure white fur with ringed seal gore, and the ivory tusks of a pod of narwhals clash like swords in a water hole; and the damndest plankton any camera has ever seen drift by like alien lifeforms, like electrified nerve clusters, like surreal thoughts.

Homicide: Life on the Street (5/17; 10 to 11 P.M.; NBC) concludes its season with a cliffhanger episode especially for sweeps, called "Work Related." By the time you read this, you already will have seen several shows that I haven't, so you already know that Clark Johnson's Melnick Lewis seems to have gotten married, and that Yaphet Kotto's Al Giardello seems to have killed a man, and that Andre Braugher's Frank Pemberton seems to be the brand-new father of a baby girl. To punish you for being ahead of me, I refuse to reveal which of the Baltimore detectives is in a coma, dreaming scary claustrophobic dreams, and may not make it to next season.

Norma Jean and Marilyn (5/18; 9 to 11:15 P.M.; HBO), written by Jill Isaacs and directed by Tim Fywell, is the oddest television of the week. Mira Sorvino and Ashley Judd play the same young woman, before and after her sex-symbol superstardom, often in the same scenes at the same time, with Ashley as the Norma Jean ghost of Marilyn's past, the orphan remembering her lunatic mother, the foster child who was raped. Meanwhile, Sorvino's got the breathy voice to a creepy T, and sings happy birthday to Jack Kennedy as if she'd really been there. Because this is premium cable, both of them remove their clothes a lot. With Ron Rifkin as Marilyn's first Hollywood agent, John Rubinstein as Darryl Zanuck, Peter Dobson as Joe DiMaggio, David Dukas as Arthur Miller, and Virginia Morris as Marilyn's shrink, upon whom the pill-popping bundle of bruised libido also makes a pass. All of them discuss the MM phenomenon as if they couldn't make up their minds between Norman Mailer's tale and Gloria Steinem's. I was appalled and mesmerized.

Murder, She Wrote (5/19; 8 to 9 P.M.; CBS) also concludes its season—and, except for reruns, its career as well on network television—with a sly episode called "Death by Demographics." Bad people are



On View Lincoln Centered

As part of the "Lincoln in New York" series (marking the anniversary of Abe's Cooper Union "Right Makes Might" speech), more than 500 personal artifacts and assassination relics—plus the traveling commode of Mary Todd—go on view at Metropolitan Antiques; an auction held in conjunction with the exhibit will include a letter Lincoln wrote to Horace Greeley in 1864 requesting that he not publish unfavorable comments about the progress of the Civil War. (May 17–19; call 463-0200, extension 230.)

ruining a good radio station in San Francisco by deciding to junk its old, civilized, classical-music format, in favor of a new DJ, and the new noise, which is supposed to appeal to the advertiser-desirable 12-to-18-year-old subset. Did David Ogden Stiers take matters into his own hands, or will Jessica in her last case prove otherwise? Consider-

ing the way CBS has treated one of its most popular series, a little more cruelty would have been justified. But Jessica, to the end, is ladylike.

Interview Day (5/19; 9 to 10:30 P.M.; Channel 13) is rather less than a Masterpiece, even for Mobil, but you want to see Alec Guinness in anything while you still can, even this intermittently affecting whimsy about three sets of parents who find it difficult to let go of the children they accompany to interviews for admission to Cambridge University. Meanwhile, simultaneously, Guinness as an elderly academic is interviewing himself for admission to a retirement home, which he will find unworthy of him. Besides Sir Alec, there's Laura Howard as a nifty young Pippa, who ought to be let in wherever she wants to go.

A Friend's Betrayal (5/19; 9 to 11 P.M.; NBC) asks us to believe that Brian Austin Green would rather sleep with his mother's best friend, Sharon Lawrence, than go to college. That's not hard. It also asks us to believe that Lawrence, who wears leather and drinks and once upon a time also slept with Brian's father, would put up for more than a couple of minutes with such a dolt, however hunky. That's a whole lot harder. Brian's mom, who might have become a doctor if she hadn't gotten pregnant, is, of course, annoyed, as if she didn't know that she's Harley Jane Kozak, to whom bad things always happen in mediocre TV movies. Funny how, when Sharon's around Dennis Franz in NYPD Blue, she doesn't remind me quite as much of Ava Gardner. Wow.

Radio Highlights

Symphony Hall—5/14: Beethoven's *King Stephen*, Opus 117; Overture and Schumann's *Symphony No. 3* in E flat, Opus 97, *Rhenish*. 5/15: Danzi's *Sinfonia Concertante* for Flute, Clarinet and Orchestra in B flat, Opus 41 and Schubert's *Symphony No. 8* in b, *Unfinished*. 5/16: Rimsky-Korsakov's *May Night*; Overture and Beethoven's *Symphony No. 7* in A, Opus 92. 5/17: Haydn's Overture to an English Opera and Bruckner's *Symphony No. 0* in d. 5/20: Berlioz's *Le Corsaire* Overture, Opus 21 and Bartok's *Concerto for Overture*. 5/21: Handel's *Suite for Trumpet and Orchestra* in D and Telemann's *Oboe concerto* in f. 5/22: Wagner's *Die Meistersinger von Nürnberg*; Act I, *Prelude and Symphony* in C. Weeknights at 8. WQXR, 96.3 FM.

Lyric Opera of Chicago—5/18 at 1: Gounod's *Faust*. With Richard Leech, Samuel Ramey, Renee Fleming, Dmitri Hvorostovsky, and the Chicago Lyric Opera Chorus. John Nelson conducts. WQXR, 96.3 FM.

Manic Depression: Voices of an Illness—5/18 at 11 P.M. and 5/19 at 11 A.M. Features people affected by the mood disorder, and explains the kinds of misdiagnosis and misunderstandings surrounding the illness. WNYC, 820 AM.

Sunday Night Opera House—5/19 at 8: Verdi's *I Lombardi*. With Christina Deutekom, Plácido Domingo, Ruggero Raimondi, Jerome Lo Monaco, and the Ambrosian Singers. Lamberto Gardelli conducts. WQXR, 96.3 FM.

The Written Word

Mike Tidwell—5/13 at 7:30: Reading from *Amazon Stranger* at the Barnes & Noble Bookstore at 21st Street and Sixth Avenue.

Photographs courtesy of Metropolitan Art & Antiques.



Reading For nearly two decades, Jeannette Watson has stocked the fine and the (unaccountably) rare at Books & Co. Now she's publishing it. The shop's namesake imprint—a venture with Turtle Point Press—unveils its spring list this week. To celebrate, Hannah Green reads from *The Dead of the House* (finally back in print) and Donna Tartt (left) reads from the chapbook *Joan of Arc in Her Own Words*. (See listings.)

Terry McMillan—5/13 at 8: McMillan reads from new work at the 92nd St Y. Lexington Ave. at 92nd St. (996-1100); \$10.

Hannah Green—5/14 at 6: Green reads from *The Dead of the House* at Books & Co., 939 Madison Avenue at 75th St. (737-1450); free.

Alfonso Lingis, Jill Ciment and Dale Peck—5/15 at 7: Nightlight Readings/The Drawing Center, 35 Wooster St. (219-2166); \$5.

Bill Bryson—5/16 at 7:30: Discussion of England as presented in his latest book *Notes from a Small Island*. Barnes & Noble, 1972 Broadway (at 66th St.); free.

Edmund White—5/16 at 7: Reading the work of writers who influenced him the most: Isherwood, Nabokov and Merrill. A Different Light, 151 West 19th St. (989-4850); free.

Annual Poetry Game Show—5/16 at 8: With Academy of American Poets, Gathering of the Tribes, *Paris Review*, The Unbearables, and the Poetry Society of America. Hosted by Bob Holman; all proceeds to benefit *Poetry Calendar*. Poetry Calendar/CSC Theater, 136 East 13th St. (260-7097); \$10.

Writer's Voice Award Winners—5/17 at 7: Featuring Delsa Weiner, Margaret Ryan, Charles Fort, Lisa Borders, Karen McKinnon and Mary V. Morse. Writer's Voice/West Side YMCA, 5 West 63rd St. (875-4128); \$8, \$4 students and seniors, and free to Y members.

Bruce Andrews, Charles Bernstein and Ann Lauterbach—5/17 at 8:30: Ichor Gallery, 127 West 26th Street. (496-3939); free.

Thomas Beller—5/18 at 7:30: Beller reads from his debut work of fiction, *Seduction Theory*. Barnes & Noble/Astor Place, 4 Astor Place. (420-1322); free.

Kurt Lamkin with Crew—5/19 at 3: Plus open mike. Knitting Factory Main Space, 74 Leonard Street. (219-3006); \$5.

Mark Doty, Michael Burkard, Pamela Kircher and Stuart Frieberg—5/19 at 3: Hosted by Martha Rhodes and Pat Mangan. CCS Reading Series/Civic Ctr. Synagogue, 49 White St. (below Canal, between Church and Broadway). \$7, \$5 students and seniors.

Our Unorganized Reading (O.U.R.)—5/19 at 3: All spoken words welcome: No time limit, no list. ABC No Rio, 156 Rivington Street. (674-3585); \$3.

William Maxwell—5/20 at 6:30: Glucksman Ireland House, NYU, 1 Washington Mews. (998-3950); free.

Grace Paley—5/20 at 7:30: Reading Angela Carter. Writers in Performance/Manhattan Theater Club at City Center, 131 West 55th St. (645-5848); \$10.

Robert Pinsky—5/21 at 7:30: Reading from *The Inferno* of Dante. Shakespeare & Co., 2259 Broadway (at 81st St.). (580-7800); free.

Mark O'Donnell—5/21 at 7: Reading from his debut novel *Getting over Homer*. A Different Light, 151 West 19th St. (989-4850); Free.

William Kennedy—5/21 at 8: Unterberg Poetry Center/92nd St Y. Lexington Ave. at 92nd St. (996-1100); \$12.

Lynne Sharon Schwartz—5/22 at 7:30: Reading from *Ruined by Reading*. Shakespeare & Co., 2259 Broadway (at 81st St.). (580-7800); free.

Selected Shorts: Writing Assignments—5/22 at 6:30: Blair Brown reads Molly Giles, Cherry Jones reads Roberta Silman, Richard Ebiyara reads Haruki Murakami and Jerry Zaks reads Marcos Aguinis. Symphony Space, 2537 Broadway at 95th St. (864-5400); \$16/\$41 members.

Lectures and Panels

Resolved: Affirmative Action Should be Abolished—5/14 at 8: For the *National Review*, author Dinesh D'Souza and Washington editor Kate O'Beirne will defend the resolution that affirmative action should be abolished while *The Nation* offers columnist Christopher Hitchens and Columbia University Professor of Law Patricia Williams in opposition. Town Hall, 123 West 43rd St. (242-8400 ext.228); \$10, \$15, and \$20.

Ruth Sidel—5/14 at 7:30: Ruth Sidel, sociologist and professor at Hunter College, will give a talk based on her new book, *Keeping Women and Children Last: America's War on the Poor*. Shakespeare & Co., 939 Lexington Ave., at 68th St. (570-0201); free.

Re: Constructing the Modern Movement in Architecture and Design, 1919 to 1939—5/17 from 9 to 5: A full-day symposium with speakers Kenneth Frampton, Stanford Anderson, Alan Colquhoun, Caroline Constant, Rosemarie Haag Bletter, August Sarnitz, Penny Sparke, and Christopher Long. Pre-registration is strongly recommended. A reception and exhibition will follow from 5 to 7. The New York Historical Society, 2 West 77th St. at Central Park West. (501-3000); \$75, \$30 students and seniors.

Rosie O'Donnell—5/19 at 8: Interviewed by Joy Behar. They will discuss the role of humor and comedy in their lives and in society. 92nd St Y. Lexington Ave. at 92nd St. (996-1100); \$18.

Magical Avant-Garde: Modernism and Representation in Early Chagall—5/21 at 6:30: Benjamin Harshav, a renowned authority on Chagall, will lecture at The Jewish Museum, 1109 Fifth Avenue at 92nd St. (423-3224); \$11, \$9 for students and senior citizens, and \$7 for Jewish Museum members. An infrared listening system for the hearing impaired is available.

Sense and Sensibility in Interior Design—5/21 at 6: With Orlando Diaz-Azcuy, architect and designer. There will be a cocktail reception following the lecture. The New York School of Interior Design, 170 East 70th St. \$20 for non-members, \$10 for AIA members and students.

Elizabeth Holtzman—5/21 at 6:30: The Learning Annex, 116 East 85th Street. Call 570-6500 to register. \$29, \$19 members.

Benefits

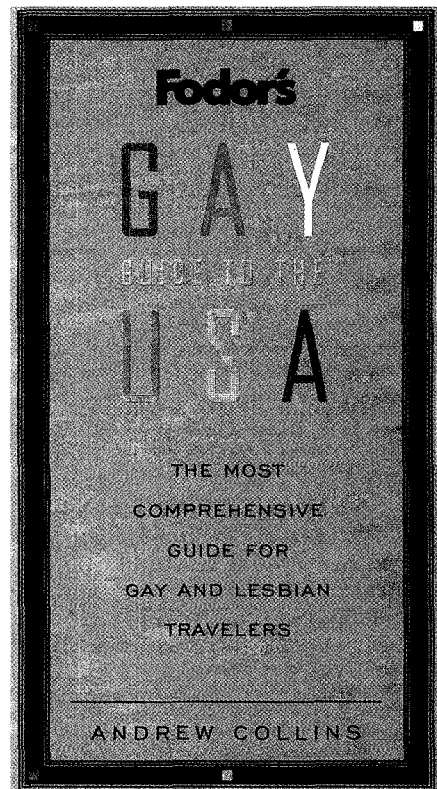
Eleventh Annual AIDS Walk—5/19: The world's largest walkathon and AIDS-fundraising event has its opening ceremony, hosted by Tony Randall, at 9:15 a.m. in Central Park's North Meadow (n.b.: sign-in is at 8:30 a.m.). The 10-kilometer (6.2 miles) walkathon begins at 10 A.M. and heads up Manhattan's West Side. Walkers are invited to return to the North Meadow for a concert at 12:30 and closing ceremonies at 2:30, when the fundraising totals will be announced. To register, or for further information, call the AIDS Walk New York office at 807-WALK.

Sports

Knicks—At press time, the Knicks were in danger of being snookered yet again by the hoops version of the shell game: After game one's near-miss, press and fans alike felt obliged to warn the Knicks, as if they were all Charlie Browns determined to finally kick that ball. *Don't fall for it. You're just going to fall on your ass again.* It seems part of Bulls coach Phil Jackson's particular Zen philosophy that the best way to defeat your opponents is to make them overconfident in their abilities and then humiliate them by reminding them of their limitations. Or is it just the revenge of a former Knick forced to end his career in exile in Piscataway, New Jersey? If, as Mel Brooks once said, comedy is tragedy plus time, then the long-running Bulls-Knicks saga is a regular riot. Alice. If necessary, Tues., 5/14, at Chicago, TBA. Thurs., 5/16, at New York, TBA. Sun., 5/19, at Chicago, TBA.

Yankees—Practically lost behind the Yankees' late-April, early-May surge into first place has been the almost-surreptitious youth movement put in place by manager Joe Torre and G.M. Bob Wat-

son, both of whom rebuilt their previous teams by developing young talent. As a setup man out of the bullpen, Mariano Rivera has displayed Greg Maddux-like control and dominance. (And with continuing concern about numbness in David Cone's pitching hand, it may soon be time to see whether Rivera can be just as unhittable as a starter.) Derek Jeter has been as steady at the plate as he has been at short. In the outfield, the firm of Williams & Williams in left and center are getting hot at just the right time. And with the hot-hitting Mariano Duncan sidelined for a while, Andy Fox, the third baseman of the future, will get his shot at second. As with Fox, each of these young players got his chance through either an injury to or the ineffectiveness of a bigger-name, higher-priced veteran. It's almost as if Watson and Torre bluffed the Boss into carrying so many young players on the team by signing (or retaining) such brand-name players as Tim Lincecum, Jeff Nelson, and Tony Fernandez as insurance in case the youngsters failed. Time was (is?), the diaspora of former Yankee farmhands dotted the baseball landscape—and sometimes the All-Star game—while the Yanks were left with nothing but the names of those long-forgotten players they were traded for: Dale Murray (for Fred McGriff). Bob Sykes (Willie McGee). Ken Phelps (Jay Buhner). Rick Rhoden (Doug Drabek). With the arrival of the Mariners and Angels at the Stadium this week, the Yankees will face some of the old farmhands they gave up on, including Russ Davis, Sterling Hitchcock, and J. T. Snow. Tues. and Wed., 5/14-5/15, at 7:30 vs. Seattle. Vs. California 5/17-5/19, Fri. at 7:30. Sat. and Sun. at 1:30.



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Fodor's first-ever 'Gay Guide to the U.S.A.' finds—and perhaps outs—queer spots from Ogunquit, Maine, to Sedona, Arizona, while offering enough extrasexual information to recommend it to anyone (\$19.50).

Solutions to last week's puzzles

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Mets—California has been a scary place throughout Mets history, both on the field (a .427 winning percentage) and off (see Coleman, Vince, or firecracker, throwing of). Dallas Green will be sweating this swing. For all the talk of Mets management showing patience with a young team, they won't tolerate sub-.500 ball for much longer, which puts Green, along with Boston's Kevin Kennedy and Florida's Rene Lachemann, in the running for first managerial firing of '96. Worse, the Padres finally seem to have a team worthy of the incomparable Tony Gwynn. The Giants, meanwhile, are a mess; only longballs from Bonds and Williams and fastballs from gifted Cuban defector Oswaldo Fernandez are keeping them afloat. Special bonus reason for tuning in: Ralph Kiner's whimsical reminiscences about playing minor league ball in San Diego and hanging with movie stars in Hollywood. 5/13-5/16 at San Diego, Mon. and Tues. at 10:05, Wed. at 10:35, Thurs. at 4:05; 5/17-5/19 at San Francisco, Fri. at 8:05, Sat. and Sun. at 4:05.

Rangers—If we could predict the hockey universe six days ahead of time, we'd be in Vegas, not behind a keyboard. This week finds the Rangers in strategy sessions for the conference finals against the Flyers; or dusting off their golf clubs; or regretting that they blew home-ice advantage at the end of the regular season as they stage two epic battles to settle the Penguins series (our wager). Game six, if necessary, vs. Pittsburgh, 5/13 at 7:30; game seven, if necessary, at Pittsburgh, 5/15 at 7:30. Second-round schedule TBA.

MetroStars—Roberto Donadoni turns out to play like a savvy banker, doling out passes to fellow MetroStars wisely and at the right time. What his teammates do with the ball is up to them; fortunately for fans, one of the options now entertained by flashier players like Giovanni Saverese, Ruben Dario Hernandez, and Tab Ramos seems to be to use it to score goals. The MetroStars apply their entrepreneurial energies in games against Marcelo Balboa and the Colorado Rapids, on Thurs. 5/16 at 7:30 p.m. at Giants Stadium, and against New England on Sun. 5/19 at 3 p.m. in Foxboro. For ticket information, call 307-7171.

ADAM LEHNER

Online

Stuttering John—As Howard Stern's man on the street, Stuttering John has made a career of posing incredibly inane questions to celebrities. Find out what it's like to work with Howard Stern. On Prodigy: 5/13 at 9 p.m.

Goldfinger—SonicNet Music presents ska band Goldfinger. Goldfinger's self-titled debut is out now on Mojo Records. On Prodigy in the SonicNet Music area: 5/14 at 8:30 p.m.

Deldre Hall—The *Days of Our Lives* star will chat with fans on MSN in the NBC SuperNet Auditorium: 5/14 at 9 p.m.

LAPD Chief—Willie L. Williams, chief of the Los Angeles Police Dept., will be online to discuss his career, crime in our cities, and his new book, *Taking Back Our Streets: Fighting Crime in America*. Williams will also discuss high-profile investigations that have involved the LAPD recently, including O.J. Simpson, the Menendez brothers, Rodney King, Heidi Fleiss, Michael Jackson, and others. On Prodigy: 5/14 at 10 p.m.

Jon Lovitz—Comedian Jon Lovitz made famous his characters of the Liar and the Devil on NBC's *Saturday Night Live*. Chat with Lovitz in the WiseAcres area of Prodigy: 5/14 at 11 p.m.

Senator Tom Harkin (D-Iowa)—Serving his second term as the junior senator from Iowa after serving ten years in the U.S. House of Representatives, he is a leading spokesman on many health and disability issues, but is perhaps best known for his ill-fated foray into presidential politics in 1992. On America Online: 5/15 at 8 p.m.

Letty Cottin Pogrebin—Feminist author of *Getting Over Getting Older* chats in the *New York Magazine* Forum. On CompuServe, go NYTALK: 5/15 at 9 p.m.

The Single Guy Costars—Ming Na-Wen and Jessica Hecht, from the hit series on NBC, discuss life on the set of a sitcom. On MSN, in the NBC SuperNet Auditorium: 5/15 at 9 p.m.

Roger Dawson—Author and the country's top speaker on negotiating, will chat about his book *The Secrets of Power Negotiating*. In the Pseudo Hotseat on Prodigy: 5/15 at 10 p.m.

Billy Norwich—Observer columnist and *Vogue* magazine editor-at-large discusses his new novel, *Learning to Drive*. On CompuServe, in the PEOPLE Forum: 5/17 at 9 p.m.

Jerry Springer—From mayor of Cincinnati in 1977 at the age of 33 to ebullient talk-show host, Jerry Springer has had a more interesting life than one would expect. Chat with Springer on America Online: 5/19 at 7 p.m.

Events and Meetings

Webgrits Meeting—5/13 at 6:30: Judi Rose will talk about a study she did with MIT about the future of the Web and new media. 600 Broadway at Houston St., 5th Floor; \$5.

Technology in the 1990's: The Human Machine Interface—5/13 and 5/20 at 6:30: The series of symposia from MOMA's Department of Film and Video continues with two more pioneering new media artists: Jim Campbell and Simon Penny. MOMA (theater 2), 11 West 53rd St.; free.

Java Developers Conference—5/13-15: Should you be jumping into Java now? Or do you need to further expand your Java skills and knowledge? How do you sort out Java-hype from Java-reality? Cut through the clutter and get some real answers for a pretty penny. Crowne Plaza Hotel, NYC, \$1295.

NYCQ Internet Providers Fair—5/16 at 7:30: Representatives from several online services will be on hand with demos, disks and literature. If you have any questions about getting online, this is the place to ask. Everyone is invited, but it is hosted by the NY cyber queers. The Center, 208 West 13th; \$7.

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Chad Davis Time	Chad Davis	\$13.49	YES
Is There A Man In The Moon?	Chad Davis	\$13.49	YES
Frankie	Frankie	\$13.49	YES

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kids

"Breaking Ground" ... Tap Dancing

Children's Events

"This Joint Is Jumpin'!"—A free open-air African-inspired dance performance by 1,500 excited children—who have studied music, dance movement, and art with the National Dance Institute. Sets are by Red Grooms and the late Keith Haring; African drumming and music such as Louis Jordan's "Saturday Night Fish Fry" keep the tempo going. May 18 at noon, 2:30, and 5. Rain date May 19. **Delacorte Theater**, Central Park at the foot of the Great Lawn. Closest footpaths are 81st St. and Central Park West and 79th St. and Fifth Ave. ●●

Story Salad IX—Eight popular children's books adapted for the stage, among them Peggy Parish's *Amelia Bedelia Goes Camping* and Maurice Sendak's *Alligators All Around*. 5/18 and 5/19 at 1 and 3 each day. **The Sylvia and Danny Kaye Playhouse**, at Hunter College, E. 68th St. (772-4448); \$10.●

Roots Under Trees—"Folk Parks 1996," an extravagant two-day festival for all ages—with afternoon concerts leading into early-evening dance parties—of cultures from Korea, Guinea, Cuba, Ireland, and Honduras. 5/18 and 5/19, rain or shine, from noon to dusk. **Van Cortlandt Park Parade Ground**, Broadway and 242nd St. (691-9510).●●

"Breaking Ground"—A twin weekend-long celebration at both the **Brooklyn Children's Museum**—which reopens after completing a \$7 million renovation—and the **Brooklyn Botanic Garden**,

which this week also unveils a major expansion geared to families. Among the events at BCM: Griot Saliu Sousa and the Jailya Kafo Troupe present stories, music, and dances of West Africa 5/19 at 3. Museum hours are Wed. through Fri. 2 to 5, week-ends noon to 5. 145 Brooklyn Ave., Brooklyn. Suggested contribution is \$3 per person. The BBG invites children to weave a wall at the new Discovery Garden or pot up sunflowers to take home. 900 Washington Ave., Brooklyn. Call 718-622-4433 ext 416 for a complete schedule. General admission is \$3, \$1.50 for seniors and students, 50 cents for children 6 to 16.●●

Parental Guidance—Harold Koplewicz, M.D., author of *It's Nobody's Fault*, gives a talk: "Peer Pressure—Can We Help Our Children Be Individuals?" 5/21 from 10 to 11:30 at **The 92nd St. Y**, Kaufmann Hall, 1395 Lexington Ave. (987-9629).●

Differently Able—"Achilles Kids," a program for children with disabilities who are ages 3 to 21, and their non-disabled siblings. 5/18 from 9 to 10 is a workout. Afterward, a play session might turn into wiffle ball, catch, or football. **Central Park Conservatory Water**; entrance to the Park is at E. 72nd St. and Fifth Ave. (354 0300). Registration recommended.●●

Onstage—*Treasure Island* is directed by B. H. Barry—a well-known fight choreographer for Broadway shows and movies. To 5/19 at **Blue Light Theater Company**, Ohio Theater, 66 Wooster St. (279-

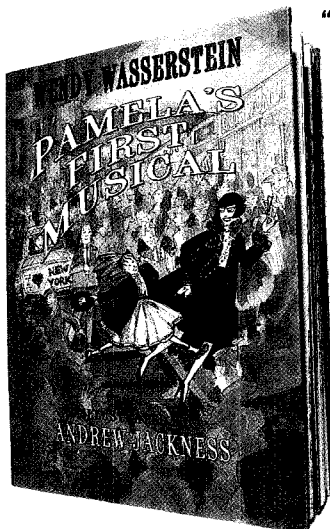
In Print

The Wendy Chronicles

Wendy Wasserstein grew up in New York City, where her mother often took her to the theater after dance classes. Her name, given to her by her sister Sandra, is almost certainly an homage to *Peter Pan's* Wendy. With such memories to draw on, it's no surprise that *Pamela's First Musical* (Hyperion Books for Children; \$16.95), Wasserstein's first children's book, hums with the real-life pleasures a child takes in dimming chandeliers and velvet curtains that slowly ascend to reveal scores of dancers. The feelings are just right and the made-up facts suitably outrageous: Famous jeans designer Aunt Louise takes an awestruck Pamela on her ninth birthday to *The Prince of Broadway*—winner of seventeen Tony awards,

"including Best Musical Ever"—with its piracy and romance, a flying airplane, and John Simon's ecstatic "I LOVED IT! up on the marquee. During intermission, Louise and Pamela chat with the show's producers, director, lighting designer, and choreographer. ("I wanted kids to see that you don't have to be the star of this musical, you can do the lights—you can do the hair," Wasserstein explains.) At this point in the story my own children became more interested in angling for an actual trip to the theater than in following this particular literary confection to its conclusion. (We're still debating between *The King and I*, 'da Noise, 'da Funk, and *Big*.) That's probably just fine with Wasserstein and Andrew Jackness—a set designer for the stage and screen who illustrated the book; their intention all along was "to figure out a way to pass on our love of musicals to kids."

BARBARA ENSOR



Photograph by Wayne Simpson.

Ground Rules:

- = free
- = now or never (one-shot deal or final week)

4200); \$12. *The Story of Millicent* is Bill Solly's new musical about a 6-year-old business tycoon. Week-ends at 1, to 6/29. **Wings Theatre Company**, 154 Christopher St. (627-2961); \$6.

Circus Tents—**Big Apple Circus's** *Jazzmatazz* is at Long Island University's C. W. Post campus in Brookville (5/16 and 5/23) and Wolfe's Pond Park in Staten Island (5/29 to 6/2). Tickets are \$10 to \$28 (307-4100). **Vidbel's Old Tyme Circus** performs two shows with clowns, horses, elephants, dogs, acrobats, pony rides, and a moon walk. 5/19 at 12:30 and 3. Southtown Field, next to the tram at Roosevelt Island (593-0750); \$8 tickets benefit the Roosevelt Island Day Nursery Scholarship Fund.

Calling All Funny Kids—Not for the faint of heart: a competitive stand-up-comedy opportunity for kids ages 6 to 16. The winner at the June finals will receive a paid booking in the fall, and glory. 5/19 at 12:30. **Stand-Up NY**, 236 W. 78th St. (877-6115).●

Out Loud—"Kids Read to Kids" on a monthly basis at **Barnes and Noble's** Union Square store. Big kids (ages 9 to 13) who are keen should call ahead to sign up (253-0819), then meet at 2:30 to pick stories. Listeners should come at 3. 5/18. 33 E. 17th St., at Union Square (253-0810).●●

Tip Top Tap—Sixty dance students from local schools tap-dance a tribute to Bill "Bojangles" Robinson at the **Tri-State Children's Tap Conference**, 5/19 at 2. Adlai Stevenson High School, 1980 Lafayette Ave., the Bronx (252-2236); \$5 for children, \$7 for adults.●

Rising Sun—The **Japan Society** hosts an afternoon of origami, Kamashibai stories, drumming, dancing, and martial-arts demonstrations geared especially for children ages 4 to 10. 5/19 from noon to 4. 333 E. 47th St. Reserve (832-1155); \$5 for adults, free to children.●

Day-Trippers—Audience members become hotel workers and hotel visitors in *Fare for All*. Set in the 1830s, when the **Abigail Adams Smith Museum** was the site of a day resort called the Mount Vernon Hotel. For children 8 and up and adults. 5/19 at 2. 421 E. 61st St. (838-6878); \$3 includes museum admission.●

Dance Freely—Rebecca Kelly Ballet, a contemporary-ballet ensemble, offers free balcony seats to children ages 5 to 12 accompanied by a ticket-holding adult. 5/16, 5/17, and 5/18 at 8. **Sylvia and Danny Kaye Playhouse** at Hunter College, E. 68th St. (431-8489). General admission is \$25 and \$20; Balcony Project seats must be reserved.●

If the Shoe Fits—Ben Stevenson's critically acclaimed *Cinderella*, danced by members of the American Ballet Theatre to Prokofiev's score, is at the **Metropolitan Opera House** at Lincoln Center. Performances are 5/17 through 6/1, with a special family matinee 5/18 at 1:30. Tickets are \$15 to \$65. For information about Family Day, call 477-3030; for tickets to other performances, call 362-6000.

Celluloid Treasures—Other-worldly animation at the **Walter Reade Cinema** includes *Tick Tack*, by Iranian filmmaker Talebi, 5/18 and 5/19 at 2, \$2. "The Strange Animation of Ladislav Starewicz," a dreamy black-and-white collection of early stop-motion animation—mostly of quirky stuffed animals and bugs—accompanied with live music on the electric zither and autoharp. 5/18 at 6 and 8 (\$15). 165 West 65th St on the plaza level at Lincoln Center (875-5600).●

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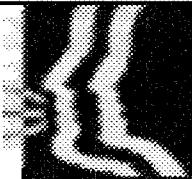
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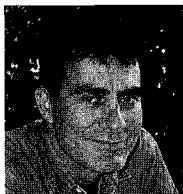
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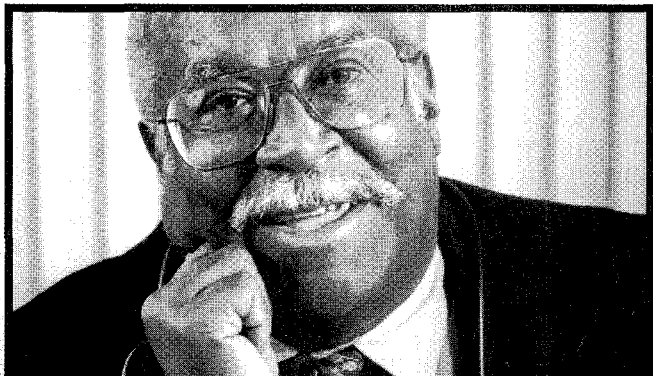
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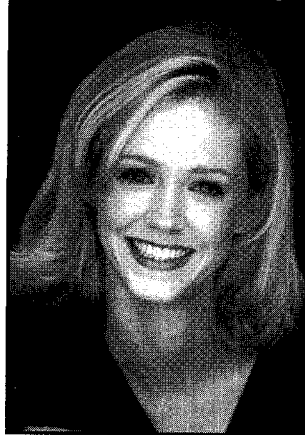
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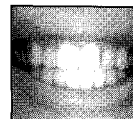


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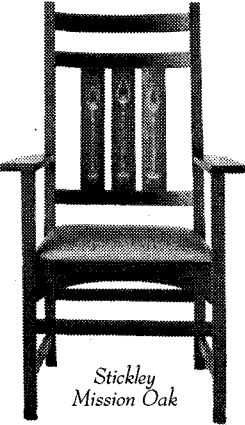
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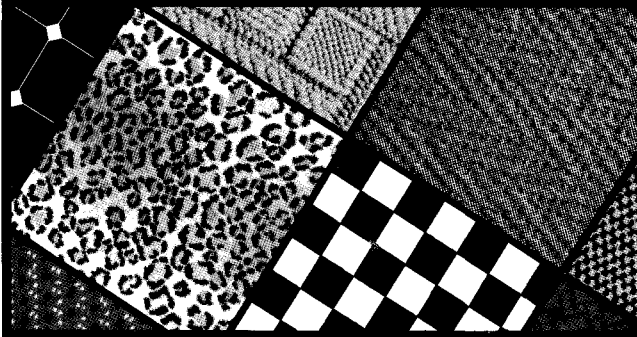


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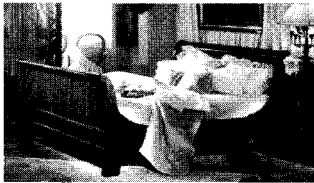
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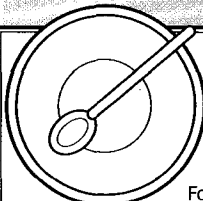
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Strictly Personals is a weekly feature. **Cost is \$36.50 per line**, two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add \$35.00 for NYM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First-page placements are available for a production cost of \$50.00. **Mail responses are forwarded continuously for six weeks and phone response line is open for 4 weeks after issue date** (phone service is not automatic and must be requested by the advertiser). All ads will run electronically on Compuserve. To place an ad with credit card (VI, MC, AMEX), call 212-779-7500, fax 212-779-2449 or send personal check or credit card information with advertisement to: **Strictly Personals, New York Magazine, 2 Park Avenue, 11th Floor, New York, NY 10016**. Advertisers must include home address and daytime phone. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

Executive Decision—She (me): vibrant, high-level career, blond, blue-eyed, fit Jewish female knockout - seeks He (you): success-driven, charismatic, independent, fun-loving, athletic, attractive Jewish male, 40-50, for romance. If you are caring, honest, compassionate, who loves to laugh, travel...enjoys fine dining and wants to meet a bright, elegant and sophisticated lady, reply with note and photo. 7429 ☒

Romantic, Beautiful NYC Woman—Scientist, 40, seeks nice guy for love, marriage and family. 7473 ☒

J. Crew Type—Very handsome, 36, 6', 190 lbs, athlete, brown/blue, successful marketing executive - lover of life, music, passion, beach, outdoors. Seeks sexy, beautiful, passionate female counterpart with exercised body and mind...soul mate. Nonsmoker. Photo/phone. 7470 ☒

One Great Guy—Looking for one great lady, 30-35. 7417 ☒

I'm Sitting Here Writing This Ad—And wondering if my mother wasn't right... "Son, you should have married Zelda Pincus!". If you are an accomplished, creative woman under 40, preferably in the performing or visual arts, with eclectic and bohemian tastes, an ectomorphic physique (size 6 or smaller), emotional depth, a desire for spiritual transcendence, and somehow got stuck with an awfully peculiar sense of humor too, then please prove my mother wrong and write to this 41-year-old, successful MD/jazz pianist who possesses emotional strength, compassion, warmth, sensuality and other qualities too numerous to mention. Photo and phone, please. 7147 ☒ ☒

Mark Messier Look-Alike—Only a lot cuter! Beautiful eyes, single white professional, financially secure, 35, 6' 200, warm, caring, enjoys dining out, music, the arts and Tiffany's. Seeks single white female, 28-36, physically fit, attractive, warm, sensual, for loving relationship. Note/photo appreciated. 7463 ☒ ☒

Different From Most—You're female, independent, very successful in work, financially secure, happy with life, live alone and like it, previously married, global citizen, passionate personal interests, sense of humor, spirited and spiritual. Kindred male spirit wants to find you. I'm Manhattan but you could be anywhere. Personal note/photo reciprocated. 7285 ☒

Suave, Sophisticated And Worldly—Are words that have...never been used to describe me. But neither have pompous, dimwitted or malodorous! This successful, nice-looking, kind, easygoing, 5'9", blue-eyed, fit, 30-year-old, single Jewish MD, seeks a well-educated, warm, talkative, slim, attractive, family-oriented, single Jewish woman with a great sense of humor and the good sense to answer this ad. Note/photo. 7434 ☒

Happily-Ever-After Sweepstakes—To enter, simply tell me about you. Extra points for humor. You will meet European gentleman with wit and charm, 30s, 6', handsome, slim professional. You are a very special lady with looks, intellect and character, 20s-30s, NY or CT. Note/photo/phone. 7467 ☒

Arf! Arf!—Adorable puppy looking to make a match for my slender, terrific Jewish female owner. She has class, beauty, intelligence and a great sense of humor and style. You are Jewish, 34-44, and love laughter, sports, the arts (and canines). Please be handsome, kind, fit, sophisticated, professional, successful and smart. "We are as comfortable with each other as we are with ourselves". Don't paws! Help me earn my extra dog biscuits! Fairy-tails can come true! Photo please. 7397 ☒ ☒

Wanted: Witty, Wry, Nice Jewish Guy—To 40, with integrity, well-educated, by warm, keen, upbeat, pretty, professional Jewish woman, young 37, 5'3", slender, for wedded bliss. Photo helpful. 7507 ☒

Stroudsburg, PA—Down-to-earth, attractive female, 29, 5', mom to an adorable daughter (2) - enjoys football (jets), baseball (Yankees), picnics, beer and going out, seeking handsome man, 30-40, secure and dependable, for fun and romance. More? Please send letter. Photo is appreciated. 7428 ☒

Barney Rubble, 40—With own cave, seeks Dolly Parton. Photo/phone. 7480 ☒

Please Reply—If you are an eligible Jewish male doctor who wants to get married. 7481 ☒ ☒

Alluring Green-Eyed Brunette—Very pretty, slender, 5'3", intelligent, fun-loving warm, artistic, cultured professional. Desires: educated, kind, successful, generous, self-aware gentleman, late 40s-60, previously married, ready for special relationship. Note/photo/phone. 7469 ☒ ☒

Serve And Volley—With this dynamic, pretty, slim, athletic Jewish professional. Meet me at the net, the theater, the movies or the park, if you are a quality man, 38-48, who is ready to follow through in a romantic game of doubles. 7482 ☒ ☒

Plastic Surgeon Or DVM Wanted—By beautiful, blond, successful lady - for love, marriage, family and golden-years adventures. Youthful 40, 5'7", slender, very attractive, grad-degreed. I enjoy and like to share many interests - the usual and some unusual. Seeking a caring, commitment-minded white man, 35 plus, with a sense of adventure and humor, to build a wonderful life with. Note and photo optional. 7410 ☒

Beautiful, Soft-Spoken—30, 5'6", slender, green-eyed, shoulder-length brunette. Highly educated, warm, sweet and easygoing. You're a never-married Jewish man, 5'10" plus, 29-37. 7465 ☒ ☒

Tall, Handsome Manhattan DDS—48, seeks attractive, athletic woman, 38-45, nonsmoker, to share workouts, tennis, skiing, fun, companionship, passion - not necessarily in that order. Photo and note. 7426 ☒

Time Traveler Seeks Husband—Very beautiful lady, grad-degreed, blond, sparkling hazel eyes, 5'7", slender, sensual, successful, considerate, nonsmoker, playful but sometimes serious, elegant yet down-to-earth. Interests include dining out (from gourmet to ethnic), time travel, tropical beaches, partner dancing (from ballroom to country-western), cultural activities, star-gazing, nature, children, exploring new places, historic cities, NYC and much more. I'm hoping to share new adventures and, in the not-too-distant future, the joys of a loving, faithful marriage and lifelong friendship as well as the pleasures of parenthood with one very special man. You are a well-educated (advanced degree preferred), physically fit, emotionally available, spiritually aware, financially comfortable, easy-going, commitment-minded white gentleman, sophisticated 30s to vivacious 40s, integrity and sense of humor essential. Letter/recent photo. 7411 ☒

Very Smart, Very Slim—Very attractive professional woman wants date with man over 45...and lots more. 7422 ☒ ☒

Very Pretty, Sophisticated Attorney—Charming, vivacious, compassionate, athletic, 5'7", Jewish. Loves tennis, skiing, running, movies, museums, dining, country weekends and traveling. Seeks great guy, 40s, refined, enthusiastic, well-educated professional, financially secure, with preppy good looks. 7390 ☒ ☒

A Very Special Male—Seeks a very special female. This passionate, handsome, sensual professional, late 40s, nonsmoker, wants the missing ingredient in my wonderful life. Photo/note. 7498 ☒

Extremely Successful—Blue-eyed, athletic, very handsome, worldwide operating company - solo owner, seeking attractive, mid 20s-mid 30s, for long-lasting rewarding relationship, because I'm sure that you deserve the best. 7416 ☒

Truly Nice Guy—49, muscular and blue-eyed, with trim beard, longs for his female counterpart who is open, honest and communicative (trust is key to a sharing, caring relationship). You should be bright, fit and trim (athletic build a plus), politically moderate/liberal, compassionate, sexy, affectionate, and comfortable with little or no makeup. I love movies, travel, sports, Scrabble, dancing, cuddling and bringing flowers. Though not without fault, I have a big heart, with much to give to the right woman. Note (nongeneric)/photo appreciated. 7459 ☒ ☒

SEND

A WRITTEN RESPONSE

Here's How:

STRICTLY PERSONALS

New York Magazine, Box # _____

P.O. Box 4600

New York, New York 10163-4600

Seeking Trim Renaissance Woman—30-45 years old, classic beauty with cultured refinements to match, knows and understands the arts, the importance of reading, the beauty of dress, the joy of cooking and the balance of body and soul - nondenominational. You have already accomplished something unique, refined or successful in your life, on your own, and now seek the pleasure and joy of sharing your fulfillment with a man who has accomplished the same in his life. I am late 40s, Italian-American, successful, good-looking, cosmopolitan, intelligent and joyfully enthralled by the miracle of life. Recent photo and personal values statement a must. 7517 ☒

MD, Surgeon Specialist—Well-rounded, nice-looking, nice guy - really. Quite funny, affectionate, trim, tall, genuine, 40, fit. Please be an educated lady full of life, love, under 37, tallish, for romance, family. Phone/photo necessary. 7499 ☒

Trust-Fund Boy Seeks Trust-Fund Girl—Wealthy, smart, handsome male - 27, 6'1", 175, is looking for a wealthy, fit, cuddly female, 22-32. 7448 ☒

Female Journalist/Producer—Exotic, slim and curvy, spunky, athletic, 40, 5'7", Jewish, nonsmoker - lover of music, ideas, science and high-tech. Seeks Jewish, tall, hip Renaissance man, 35-48, desirous of soul mate. Please be cerebral and playful, communicative and kind, with a sense of wonder about the universe. Photo appreciated. 7461 ☒ ☒

Virile, Passionate, Attractive—Divorced white man, 40s, with insatiable appetite for living, loving, laughing, seeks white female, 30s-40s, of femininity and sensuality, who's looking for the best in a friend and lover. 7442 ☒ ☒

Black Executive Woman—Attractive, queen-sized, young 50s. Enjoys theater, jazz, ballroom and the Mets, and wants to meet a healthy, caring, mature gentleman with similar interests and a sense of humor. Nonsmoker preferred. Please send note/photo. 7425 ☒ ☒

Slender—Leggy blond, elegant, 5'7", racehorse; 44; separated; Mensa-smart; bemused by the comic aspects of epistolary courtship but receptive to artsy, affectionate MD. Letter/photo, please. 7409 ☒

Seeking Asian Female—To join in the pursuit of happiness. Me: divorced white male, 53. You: 30-53. 7447 ☒

One Of A Kind—Tall, exotic, successful businesswoman - owner of one of "New York's Best" small businesses - seeks male counterpart with similar stats. If you are 35-50, smart, 5'10" plus, physically fit and financially secure, write me now! Timid need not apply. Photo and phone, please. 7407 ☒

Michelle Pfeiffer Look-Alike—Tall, blond, slim writer, TV personality, 30s - likes tennis, hiking, boating, books. Seeks smart, successful, athletic, bookish man, 35-45. Note/photo/phone. 7491 ☒

Handsome, Sincere, 6' Gentleman—Dentist, 40, seeks pretty, kind, intelligent lady. Photo/bio. 7457 ☒

Curvy Oriental Stunner—24, size 6, sweet, petite, brainy, feminine, cultured, seeks GQ looks, tall, single white male - full hair, fit with wit, exciting, super-successful, generous and romantic. 7106 ☒

Happy 40, Sis!—We think our single, white exec sis would make a great wife for a practicing Christian male who loves old-fashioned romance. Surprise her with photo/note. 7471 ☒

Small-Town Values—International passions. Vivacious Ivy League beauty seeks strong, successful, grounded Christian man, 30-40, who likes adventure and family. 7501 ☒ ☐

Make Me Laugh—Upbeat, down-to-earth, effervescent, mid-20s girl seeking fun-loving guy under 37 for Manhattan frolicking. Please be more or less grown-up but still able to see the lighter side of life. Note/photo/phone. 7516 ☒ ☐

Yes, It's True—Single white male, very handsome professional, blue eyes, full hair, 38, 6', 185 lbs, fit, seeks intelligent Asian lady, 24-36, for serious relationship. Pix/bio. 7475 ☒ ☐

Very Lonely—Because I'm missing you to share my unlimited potential. This very handsome, athletic, very wealthy executive seeks slim, pretty female - for any relation that fits your personality, because I'm ready for any challenge to find love, happiness, friendship or anything else that's going to cure the pain of loneliness. 7415 ☒

Italian Man Seeks Italian Woman—You're incredibly bright, funny, good-looking, secure and sexy. You're from Italy or an Italian-American born here and know that Prada isn't a Russian newspaper. You are 36-46, tall, ready for la dolce vita and live in Manhattan. If you're not Italian, you want to be with an Italian man. Note/photo. 7513 ☒ ☐

Asian Beauty—Successful professional seeks a handsome man with warmth, humor and character, 6' plus, 40 plus. Note and photo. 7430 ☒

Looking For A Beast Of A Man—Nonreligious Jewish businesswoman, very good-looking, 34, is looking for that special man, 32-45. If he exudes warmth, sincerity and a genuine interest in finding a soul mate, then he could be you! Note/photo/phone. 7460 ☒

Successful, Smart, Jewish—North Jersey lawyer, 40-something, 5'8", 150 lbs, blue eyes, brown hair. Loves scuba diving, hiking, country inns and travel. Seeks intelligent, attractive, slender, 30-something professional woman with good sense of humor, who would be willing to lie about how we met. Note and photo appreciated. 7452 ☒

Well-Centered, Sultry Brunette—Green eyes, great figure, warmth, brains and charm, 5'5", seeks intelligent, youthful, divorced male, 40s-early 50s, good-looking and fit, who knows who he is, what he wants and hasn't relinquished good manners or his sense of humor in trying to find it. Note/photo. 7503 ☒ ☐

Men Need Only Apply—Wanted one healthy, tall, dark, handsome, kind, loving, secure, honest, successful man, 34-48, to be my best friend and lover forever and always. We will complement each other in every way - spiritually, emotionally, intellectually and sexually. I'm 5'7 1/2", 132 lbs, brownish blond hair, greenish blue eyes, Irish-Catholic female, great personality, heart of gold, fit, outgoing, wide range of interests, enjoy the city and country life. Please reply in whichever way is most comfortable for you. Thank you. Note/photo/phone. 7445 ☒ ☐

Single, Successful Jewish Male—38, from NJ, would like to meet for permanent relationship: attractive, successful Jewish female, 28-33, who can travel to NJ. Send letter with photo. 7510 ☒

Handsome Bachelor—38, intelligent, eclectic interests, seeks bright and fair lady with warm heart, to share life's moments. Note/photo/photo. 7472 ☒

Attractive, Refined—Exotic looks, petite, fit professional, 39, seeks a very successful, intelligent, genteel, fit man of integrity, 37-48. I enjoy the arts, travel, tennis, gourmet cooking, good conversations and a keen wit. How about you? Note/photo/phone, please. 7493 ☒

Let's Meet—Very good-looking, fit, successful, dark-haired, blue-eyed Catholic male, 39, 5'11", 173 lbs, down-to-earth businessman with traditional values. Seeks a classy, intelligent, attractive, 28-39, fit, marriage and family-minded female with a good heart and traditional values for life's challenges and rewards. Note/photo/phone. 7398 ☒

Bed And Breakfasts—Are no fun alone. Slim, stylish, pretty Jewish female, educator/artist, 40s (looks 30), seeks honest, passionate, single Jewish male (40-50) who loves dogs, is full of life and likes to laugh. Photo/note. 7486 ☒

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Yearning For My Soul Mate—I am a tall, 5'6", auburn-haired, pretty woman, young 50s, healthy in body, mind and spirit. Charm, character and charisma make us glisten/We can even do the most important thing, and that is to listen! 7483 ☒ ☐

Wanted: First-Class Wasp Guy—50s-60s, by warm, lovely, pretty, petite, blond, blue-eyed lady. Note/photo. 7504 ☒ ☐

Handsome, "Normal" City Guy—Slim, cultured, sweet, 35, seeks similar woman. Petite a plus. Photo please. 7450 ☒

Attractive Jewish MD—40, 5'11", dynamic, warm, generous - enjoys working out, music, movies and talking. Seek bright, attractive Jewish woman for caring and lasting relationship. Note/photo/photo preferred. 7396 ☒ ☐

A Heart For A Heart—Brown-eyed beauty, found in central NJ, 5'7", 125, 31, is ready to spend the rest of her life with a handsome Jewish man, 30-40, who has solid family values, is sincere, successful and physically fit - full of life! Photo/photo/note a must. 7404 ☒



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The Perfect Woman I Am Not... I Am— Beautiful, smart, Jewish, 36. Love reading, scuba, romance, silliness, my great son, 8, life in general. You are a secure, attractive, fun-loving man, 33-45, who values substance over form. Note/photo. 7413 ☒

Politically Incorrect!—5'7", warm, slim, sweet, pretty, single Jewish female, MBA, 34, with traditional Jewish and conservative political values, seeks a single Jewish male, 5'9" plus, 33-42. Non-New Yorkers okay. 7495 ☒

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Graceful, Ravishing Japanese Lady— 32, never married, well-educated. Enjoy gardening to black tie. Seeking tall, truly handsome, fit, polished, professional white gentleman for forever. Photo. 7395 ☒

NYC MD—Single white Jewish male, 33, 5'7", athletic and attractive, lover of music (especially rock and jazz) and the arts, seeks a pretty, spirited, single white Jewish female with a great sense of humor, for a lasting relationship. Photo/note. 7418 ☒

Man With Taste (And Manners)— Successful artist, professor. Passion for the arts, Europe, chamber music. Examined life. Handsome, in excellent shape. Seeks bright, attractive woman, 28-36. Note/photo/phone. 7387 ☒

Musician/Producer— Attractive, sensitive, fit male, 5'4", seeks creative, attractive, tres petite female partner, 29-38, who enjoys romantic dining, Miles Davis, lingerie, gardening, exotic beaches, intimate moments. Note/photo. 7439 ☒

Bright, Pretty Exec— Slim/blond, well-educated, Jewish - seeks cultured man (MD/JD/MBA/PhD) with whom to fall in love and make a life. Nonsmokers, Manhattan residents only, 36-42. 7449 ☒

Handsome, Blue-Eyed Psychologist— 35, 5'10", Jewish - seeks kind, pretty, literate woman, 24-35. 7402 ☒

Asian Lady— Pretty, 5'4", 38, seeks that special man, 38-48, for friendship and spiritual romance. Note/photo. 7423 ☒

Pretty, Slim Blond— 39, 5'5", athletic body, artistic, warm heart. Manhattan resident. Seeks professional, trim, caring man, 39-45, for romance and possibly more. Photo and letter a must. 7476 ☒

Willing To Share Heart And Soul— And dreams for a family with a fit, down-to-earth, affectionate, self-aware woman. Sensitive, handsome Jewish professional, 44 - enjoys the outdoors, music, NYC culture or quiet times. Note/photo. 7509 ☒

Writer Seeking Greatest Story— Of her life. You are smart, 30-42, an outdoor lover, handsome, 5'7" plus, like rollerblading, biking or skiing. I'm 34; intelligent, pretty, athletic, blond and thin (5'3"). 7437 ☒

Fit, Fun And Forty— Pianist/writer, into karate, seeks female for romance and lots of laughter. Note/photo/phone. 7421 ☒

Jane Seeks Tarzan— Me - 30something, pretty, with brown hair, blue eyes, fit and trim, warm, outgoing, with great sense of humor, seeks you - good-looking, fit and trim, fun, romantic and sincere. Are you out there? Photo/note. 7436 ☒

Classy, Sassy— Fun-loving, cultured, bright, athletic Cybil Shepard type seeks similar 40s man, emotionally and financially secure. Recent photo. 7488 ☒

Springtime Romance— Sensitive, sincere, handsome, Jewish, 6', trim, Ivy MBA seeks sexy best friend, 25-35, slim, voluptuous, to share long soulful talks, warm nights, family. 7492 ☒

Take A Walk On The Wild Side— Gorgeous blond, 21, female, seeks woman for adventure and fun times. 7414 ☒

Cute Guy, 41— Lots of fun, affectionate, moderately successful, loves dancing, working out, movies, etc. Seeking attractive woman to share good times. 7435 ☒

Okay, I'll Be Gutsy— I am looking to share/explore life with a man who is probably 40-55, very bright and warm, somewhat irreverent/witty/street-smart, outgoing, with depth and breadth. I am a white female, 5'4", 34, slim/fit, intelligent and insightful, educated, feminine tomboy, conversationalist with social graces but unpretentious, self-reliant and not the slightest bit spoiled, warm and considerate, pretty, but most importantly, have a good heart. I enjoy the energy and culture of NYC, walks, Neil Simon, Woody Allen, Rita Rudner, most music, travel, Jim Lehrer News Hour, reading, Scrabble, good TV (like "Brooklyn Bridge"), old movies/most movies ("Crossing Delancey"/"When Harry Met Sally")...am moderately athletic and moderately liberal. 7427 ☒

Tall, Slim, Mozart-Humming— Wodehouse-loving Jewish woman, 31, seeks happy, verbal, dashing Israel fan. Honest photo. Revealing note. 7406 ☒

Pretty, Sexy And Warm— Christian woman, great sense of humor, fit (loves to work out), loves to have fun - whether it's cooking up a fabulous meal, taking long drives, or just sipping margaritas and laughing... Seeks a fabulous, funny, fit very handsome Christian man, 35-45, who is financially secure (like me!), kind, classy, dignified, and who is ready to get serious about having some fun! Nice head of hair a plus. Sorry smokers, keep looking. 7515 ☒

Unpretentious, Tall, Handsome— Wise and witty man, 57, seeks a sensuous, accomplished, wonderful woman, 40-55, for a long-term, fun-filled, dynamic and very special romance. Note, please. 7489 ☒

Looking For Best Friend— To share my life. Pretty, Jewish, sexy green-eyed blond, financial planner, 51, desires to meet widowed or divorced man. I enjoy dining, dancing, theater and travel. 7454 ☒

Marriage-Minded Widower— 58, bright, successful (homes in NYC and CT), healthy, tall, slim biker. Nonreligious. Seeks pretty, witty and wise lady, mid 40s, nonsmoker, to share all. Love of classical and show music a plus. Note/photo/brief bio please. 7505 ☒

Gay White Female— Well-read, well-bred, well-traveled, creative, mysterious... seeks same, 42-50, no dilettantes. 7490 ☒

Sensual— Adventurous blond has everything, except you! Green-eyed media executive, 45, loves the outdoors and sees the world as overflowing! Loves sports cars, competitive sailing, skiing and tennis; passionate about cooking (BBQs/dinners/cocktail parties)... yet appreciates/needs privacy. Seeks mid 40s-50s, physically active, sophisticated man sharing qualities of intelligence, sense of humor, compassion and integrity, as emotional/financial partner. Love of kids and passion (about something!) a plus. Phone/letter. 7512 ☒

Arf! Arf!— My owner's the best (honest)!! She's 33, Jewish, thin, pretty and a warm, caring person. She'd like to meet a fun, attractive, successful Jewish guy who enjoys the good things in life as does she. Please note that biscuits are an acceptable bribe. Photo/note please. 7478 ☒

Former Model— Successful Jewish publisher, blond, 5'7 1/2", smart/fun, seeking accomplished Jewish male, sensual, honest, with a sense of humor, 45-55 (golf a plus). I'm in the mood for love. 7455 ☒

Married To Your Career?— Successful business owner, emotionally secure, white, divorced dad, 41, seeking an attractive female whose career is as important to her as having a long-term committed relationship. Must love children and want to have her own. Photo a must, with phone and note. 7161 ☒

Successful Jewish Male— 5'6", 150 lbs, 46, athletic, nonsmoker, seeks woman for monogamous relationship. Recent photo/phone necessary for response. 7494 ☒

You Will Answer This Ad...— If you want to meet a 31-year-old, warm, funny, handsome, athletic and sincere Jewish gentleman, 5'10", brown hair, with magnetic hazel eyes, who is ready for a long-lasting relationship full of hugs, flowers and passion. Photo please. 7496 ☒

Rare Bird— To fly with handsome widower, young 60s (55, face; 45, body), with two grown daughters. Engineer with many interests seeks lady, 40-55, who, on her spiritual journey, wants a partner in life's great adventure. She knows that joy and ecstasy is a place to come from. Must be successful in life, fun, and have varied interests. All replies answered. 7420 ☒

Vivacious, Sincere Professional— Redhead, 5'8", slender, 47, seeks successful, secure, sensitive man, 5'11" plus, 45-55. Photo. 7432 ☒

Ivy League MD— Early 30s, 5'4", 110 lbs, radiantly beautiful, elegant, cultured, warm, charming, slim, athletic blond who is deeply feminine, open and vulnerable. Seeking an exceptionally powerful, strong and successful man, to surrender to his love and to build her life with him. Bio/photo. 7399 ☒

Tall, Handsome And Astute— Single white male, 39, intense but very warm, youthful, athletic, principal in successful firm, seeks a lovely, single, white or Asian counterpart. She will be 26-36, cultured, affectionate, adventurous, fit, shapely and naturally attractive. I offer integrity, humor, compassion, classical piano, a country home within NYC range, sailing and lively conversation. Prefer to exchange photos. 7502 ☒

Ralph Lauren Look Alike—Tall, trim, distinguished, with exceptional good looks. Successful entrepreneur, world traveler, resides in Manhattan, enjoys the finer life. Seeks an exceptional woman of beauty and class for committed relationship. Photo. 7462 ☒

Wanted:—Nice, honest man, 28-40, 5'10" or over, professional, with fine values, fit, fun and interesting ("Friends" David Schwimmer or "Melrose's" Dr. Mancini look-alikes a plus). I have exotic looks - classy, pretty, athletic, great shape, in 30s, 5'5", honest, warm, sweet and lots of fun. Interested in relationship. Note and photo required. 7400 ☒

Chance Of A Lifetime—Responsible, sincere, educated Jewish male, 49, 5'8", seeks outgoing, active, unpretentious, slim, nonsmoking Jewish female interested in marriage and family. 7485 ☒ ☐

A Beautiful Smile—For you - a special man. Her warmth, style, humor, sweetness, intelligence (well-educated/professional), 46 years, blondness and lovely legs will stimulate and light the world for her 50ish, kind, broad-shouldered businessman, be you both in Tahiti or at home. Note/photo please. 7453 ☒ ☐

Complicated But Nice—Male, Jewish, 42, tall and slim, willing to make special arrangements with a plain and intelligent woman for marriage. 7443 ☒

Here's The Deal—I'm a single white male, 37, 6', 210 lbs, physically fit, easy-going, sense of humor, North Jersey resident. If you're a single female, 30-40, nonsmoker, let's give it a shot. 7468 ☒ ☐

Recipe For A Relationship—Take one slender, playful, sensuous, pretty Jewish woman. Mix with one high-integrity gentleman, 45-60, who is successful, caring and healthy. Add adventure, communication, friendship, romance. Serve immediately with warmth and humor. 7464 ☒ ☐

Brunette And Beautiful—Inside/out! Fit, fun, artistic. Loves the outdoors, music. You: professional, 45-55, interested in springtime romance and more? 7424 ☒ ☐

Divorced White Female—54, successful career in the arts, cultured, witty, spoiled but a nurturer - who makes great chicken soup and linguini with clams, loves french fries and Beethoven, ballet and baseball. Seeks independent, intellectual man, 55-65, who listens and is kind to animals. Photo please. 7500 ☒

Asian Beauty—35, very attractive, intelligent, shapely, seeks handsome, well-educated, honest white male, 33-45, for serious relationship. Photo. 7514 ☒

Funny Lady—Pretty, playful, slim, warm professional woman - dreaming of a fun-filled, intellectually satisfying relationship with an accomplished, financially secure man of integrity, 50-65. I love outdoors - especially sailing. 7444 ☒

Avid Golfer—Handsome, fit, Christian, sincere, with good sense of humor, looking for a lady playing partner (any skill level - I'm patient!). Be under 30, very attractive and slim. Photo/phone. 7458 ☒

Reformed Playboys Only Need Apply—I'm a vivacious, fit, attractive, Jewish, Manhattan professional woman, 48, with an upbeat, fun-loving personality. I'm interested in meeting a lighthearted, happy ex-playboy who would like to form a friendship/relationship. I love NY stuff, animals, sports, entertaining, skiing and adventure. No smokers please. 7440 ☒ ☐

Playful, Attractive Woman—Warm, intelligent and creative, divorced Jewish professional, 46, loves the outdoors, the arts, cooking, fitness and spiritual pursuits. Seeks intelligent, humorous, kind man with integrity, for fun, adventure and companionship. 43-60, nonsmoker. 7479 ☒

Chemistry?—Bright, attractive, warm, interesting female, 40, healthy mind, body and spirit - seeks similar, energetic, communicative male, 35-48, to explore what words can't describe. Photo helps. 7391 ☒

Lovely, Lithe, Literate—Lover of sailing ships and snowy slopes, seeks man (48-58) of similar passions and warmth, who's reasonably comfortable in ski boots, foul-weather gear or tux. 7506 ☒

Looking For Jersey Girl—Fit and funny, 32-year-old, single Jewish professional, 5'11", looking for attractive, single Jewish female, 26-32, to enjoy quiet times, movies, dinners and working out. Note/phone/photo. 7477 ☒

Very Pretty, Sexy Bisexual Woman—Looking for a woman between 20-40, in a similar situation. Photo/note. 7394 ☒

Reliable And Affectionate Guy—Easy to look at, 49, 5'11", 168 and active. Seeks tall, thin, funny girlfriend, interested in committed romance, who likes outdoors, travel and film. Note/phone/(212) area code and photo please. 7508 ☒

Lots Of Depth And Generosity—Very attractive, warm, smart, enterprising, accomplished, single white female. Professional. Intellectually curious, pleasantly original, fit. Intrigued by life's possibilities. Loves looking at beautiful things: temples in Thailand, Italian countryside, Manhattan on a sunny day. Also makes pasta, cans tomato sauce and throws great dinners for good friends. Enjoys dance, film, theater. Maintains '60s outlook. Seeks bright, sensible, sociable, healthy man (39-55) with active, interesting life. 7446 ☒ ☐

Lady Designer With Euro-Style—34, tall, slim and pretty, independent, alive, spirited and passionate, atheistic. Seeks genteel, cultured, solvent, evolved gent, European descent, 35-45, 5'10" plus, fit, with brilliant wit, with whom she can tackle this sad and beautiful world. 7403 ☒ ☐

Sailor Seeks Mate For Life—Male, 44, 5'9", seeks spunky, slim lady, 32-40, to start family and fun. 7405 ☒

Successful Entrepreneur—37, 6'2", 185, seeks funny, intelligent, adventurous woman, into fine dining, exercise and sports. Please send note/photo. 7456 ☒

Tall, Slim, Very Attractive—Feminine, well-educated, cultured, very athletic (skiing, tennis) Jewish woman (39), seeks tall, intelligent, kind, optimistic, successful gentleman for caring relationship. 7484 ☒

Accomplished LI Surgeon—Good-looking, white, Christian regular guy, 38, seeks sincere, upbeat lady to 32/size 6, for fun/future. POB 211, Woodbury, NY 11797. Photo/note/phone.

Warm As A Sunday Morning In Bed—Woman seeking attractive, fun, considerate, educated male over 5'7", 30-45, for story-swapping and maybe more. 7487 ☒

Refined 99-Year-Old Jewish Lady—Seeks Jewish man, 85-110... Beautiful redhead, 33, very fit, seeks great guy for lasting romance. You are introspective, successful and passionate about life in general. 7497 ☒ ☐



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Carolina In My Mind—Chapel Hill or NYC area. Literate, handsome owner/CEO \$100MM company. 6', 170 lbs, fit but not fanatic, 40s. Enjoys most everything except August humidity, noisy clubs and pompous people. Interested in meeting a family-oriented woman around 35, with strong, distinctive character and looks. Interest in arts and/or education a plus. No big-hair beauty queens. Tall, thin brunette who knows how to live well, without pretense, ideal. Interesting letter, please. 7419 ☒

Pretty Woman—Long blond hair, blue eyes, slim, 37, bright, loving, true blue, seeks one good man with traditional values - for love, marriage, family. Photo. 7389 ☒

Lights, Camera, Action!—Casting leading man for a romantic comedy starring attractive, fit, sophisticated Jewish lady exec. Open audition for a quality professional, 38-48, who is willing to make more than a cameo appearance. Role entails location shoots on Broadway, in Central Park, at the Ziegfield and tropical destinations. Let's create a true-life classic with a Hollywood ending. Note/phone. 7401 ☒ ☐

Strictly S-Class—Striking and stunning, stable and sweet, sexy and sassy, straightforward and smart...is just a start. Culture and style is part of my file. Divorced Jewish female, mid 30s, 5'5", slim and successful, avid skier, tennis and piano player are but just a few of my attributes. Love beaches and boats, cuddles and kids, pets and sunsets, from black tie to jeans... I have so much to share. Seeking male, 35-45, honest, sincere, emotionally and financially secure - sense of humor a must, some hair a plus - for relationship leading to possible marriage. Kids okay. Photo/note. 7431 ☒ ☐

Green-Eyed Brunette—Attractive, easygoing, intelligent, spiritual, successful, down-to-earth - 5'6", 40s, divorced, not skinny, not fat. Seeks man with similar attributes, just taller. Note/phone/photo. 7466 ☒

Perfect Together...—But we have to meet. Fun and funny, 40s, pretty Christian PhD with a curiosity about life. I enjoy travel, the outdoors and cozy evenings at home. Family and friends are important to me. Looking for a great guy (40-55) who is affectionate, secure and ready to create new memories together. Let's get together! 7138 ☒ ☐

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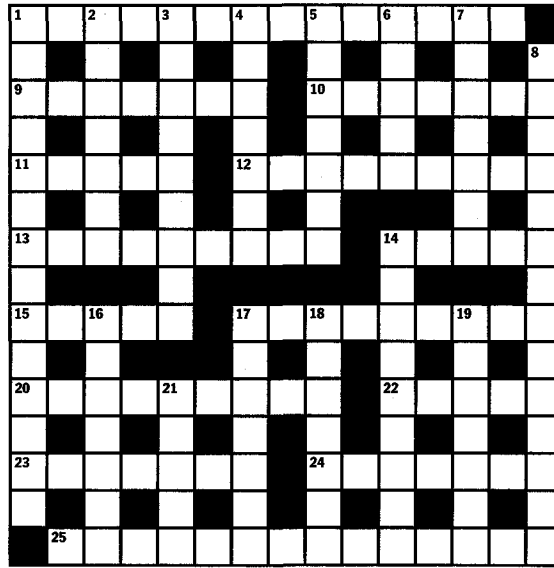
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The 'Guardian' Crossword

ACROSS

- 1 Prime Minister's way forward? (5,4,5)
- 9 Instrument of qualified dismissal. (7)
- 10 Muslim group having blocked sinuses? (7)
- 11 Sound of relative cheat. (5)
- 12 Revolutionary had pet rat, which is very dangerous. (5-4)
- 13 Fatty substance for a mostly Cretan detective agency. (5-4)
- 14 Grass in the direction of Antarctica. (5)
- 15 Fiddle reversal of game. (5)
- 17 Superlative about sailors by a German composer. (9)
- 20 Owlsh person, close to third (eighth instead of second). (5-4)
- 22 Roll as a dog does in an awkward place. (5)
- 23 Letters one sends to a remote settlement. (7)
- 24 Minimum bid made by noble copper. (3,4)
- 25 Figure nearly half slowing down within boundary welcomed aboard. (14)



DOWN

- 1 Guild promoting ensemble, harmony, etc.? (9,5)
- 2 Father (died off) and King of Judah (Noah) in Bath? (7)
- 3 Outlawed criminal chasing bird. (5,4)
- 4 Do cacti turn like the April Rainers? (7)
- 5 Break up as 1 down might? (7)
- 6 Intuition ascribed to Richard III. (5)
- 7 Song about American model in Europe. (7)
- 8 Stopped early by one soft pedal in the Choral, first of Beethoven due to come off. (6,2,3,3)
- 14 Fibre of century plant has simple fruit. (5-4)
- 16 Great disaster arising at sporting event. (7)
- 17 Fashionable place is ours with a good many turning up. (7)
- 18 Auburn bird? (7)
- 19 Raise friend from Scottish listener's guard. (3-4)
- 21 Name of girl from Corinth or Athens. (5)

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'Positive Reviews II': 'Cue' Crossword . By Maura B. Jacobson

ACROSS

- 1 Electrical unit
- 4 Bible's second word
- 7 Summer TV program, often
- 12 "Finally!"
- 18 More like Pinocchio
- 20 Relish-tray veggie
- 21 — leg (hurry)
- 22 Praise for "Take the A Train"
- 24 Adjusting the engine
- 25 Slanted type: abbr.
- 26 Mens sana in corpore —
- 27 One's natural habitat
- 29 Diva Melba
- 32 Whipped dessert
- 36 Spheres
- 37 Praise for "Waiting for Godot"
- 40 Govt. lawyers
- 43 Assayers' specimens
- 44 Was wearing
- 45 Jump a claim
- 47 Informal eateries
- 51 Supermarket dept.
- 52 Show up again
- 55 Mongolia's location
- 56 Praise for "NYPD Blue"
- 58 Treaty partner
- 59 Memorable Murphy
- 61 Cable channel
- 62 Depot abbr.
- 63 One of Lincoln's sons
- 65 Praise for "The ABC Murders"
- 68 Praise for "The Great Impostor"
- 74 Bog
- 75 Long long time
- 77 Smoker's hazard
- 78 "My Fair Lady" role
- 79 Arabian Sea gulf
- 83 Praise for "The Illustrated Man"
- 86 Schmo
- 87 Poet Walter
- 89 "— the Mood for Love"
- 90 Fleets
- 93 The Donald's ex
- 94 Talbot and Naldi
- 96 Baseball brother
- 97 Zero, to Brits
- 98 Praise for "Rain"
- 106 Ancient Peruvian

107 "As black —": Shak.

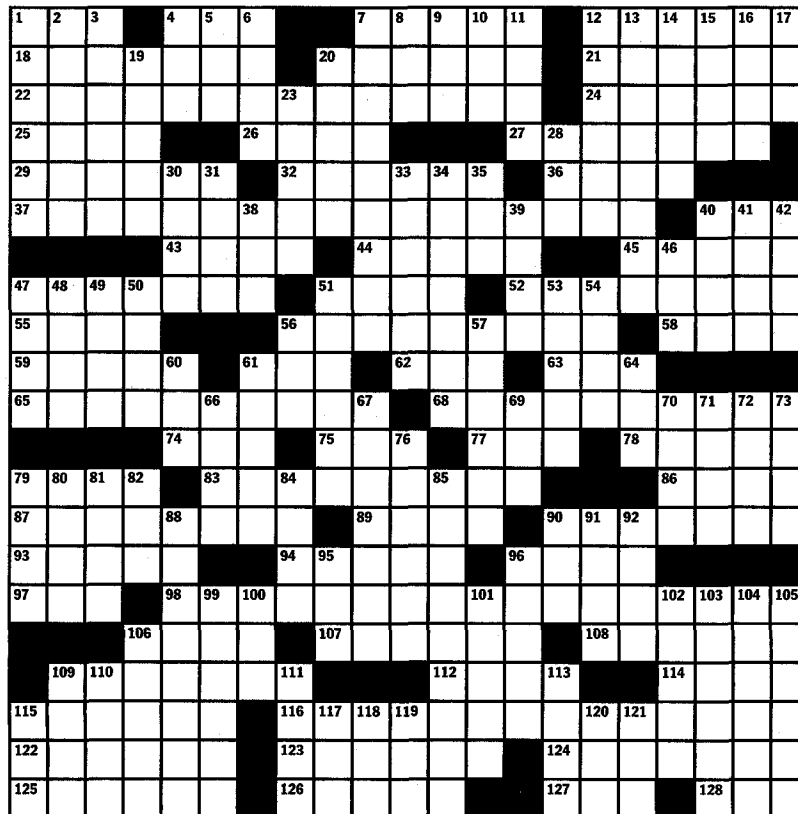
- 108 Layers
- 109 Beale, Basin, etc.
- 112 Phone tone
- 114 Portent
- 115 — time (singly)
- 116 Praise for "ET"
- 122 Acid used in making leather
- 123 Defoe hero
- 124 "Pretty Little Poppy" song of 1940
- 125 Vision science
- 126 Writer of bad checks
- 127 Rainy-day track-in
- 128 Rules to follow

DOWN

- 1 Possessing
- 2 Owl, vocally
- 3 Esprit de corps
- 4 Opposite of 'tain't
- 5 Start of a bray
- 6 Muffs it
- 7 Photo improver
- 8 Samuel's teacher
- 9 Vintage car
- 10 Keats's Grecian item
- 11 Big Board initials
- 12 Rearward, at sea
- 13 Praise for "Going My Way"
- 14 Bowlers' aisles
- 15 Related

- 16 Faxed
- 17 Price label
- 19 Singing Reese
- 20 Paddle boat
- 23 Coquettes of the '20s
- 28 Old card game
- 30 Believe — not
- 31 Architect Saarinen
- 33 Loses freshness
- 34 Torturers
- 35 V-mail destination
- 38 Illiterates' signatures
- 39 Crucifix inscription
- 40 Hamilton-Burr encounter
- 41 Russian inland sea
- 42 Crisco competitor

- 46 Baden-Baden, e.g.
- 47 Sounds heard by shepherds
- 48 "The jig —!"
- 49 Profile
- 50 Donkey pin-on
- 51 Hummed monotonously
- 53 Log in
- 54 Algae extract
- 56 — Simbel
- 57 Take up the slack
- 60 Subordinate Claus
- 61 Pay tribute to
- 64 J.F.K.'s predecessor
- 66 Bacchus's initial
- 67 Snack-food brand
- 69 Golf norm
- 70 Between elbow and wrist
- 71 Like Hamelin's piper
- 72 Benson or Pound
- 73 Diam. halves
- 76 "Broadway Joe"
- 79 Server's pt. after deuce
- 80 Hindu goddess
- 81 Airline to Tel Aviv
- 82 Palindromic name
- 84 Hang fire
- 85 Hoped to have
- 88 Praise for "Fatal Attraction"
- 90 West of Ga.
- 91 Also-ran Perot
- 92 Canine commoner
- 95 Make — double
- 96 Abdul's Almighty
- 99 "— Eleven," Sinatra film
- 100 Cereal bit
- 101 Upper crust
- 102 Sag
- 103 Symbol of stiffness
- 104 Verdi opera
- 105 Zoo stars
- 106 Native of Shiraz
- 109 Something simple
- 110 Camp sight
- 111 Ankle
- 113 Actor Neeson
- 115 Pawnee's friend
- 117 Swiss canton
- 118 Exhumed Egyptian
- 119 Suffix for glob or verb
- 120 Rival of T.C.U.
- 121 Bankroll



Cheesecake With Those Fries?

The Republican politburo repairs to Hooters for some backroom male bonding.



ALL RIGHT, WHO GOT THE HOOTERS D'OEUVRES? AL, THAT YOU?

THE BIG KAHUNAS MOO-MOO PLATTER OR WHATEVER. NEWT? AND YOU ALSO GOT THE UDDERLY MACHOS?

PAT, YOU'RE THE TASTY MEAT CAKES—YOU GET A SIDE OF BAZONGA BEANS WITH THAT.

LICKIN' CHICKEN SNORBS, THAT'S BOB DOLE.

NIPS 'N' DIP AND THE BEER-BATTER BOOBIES. THAT'S FOR THE TABLE OR WHATEVER.

SANDY, ALL YOU'RE HAVING IS THE TITI-COCOA?

SYD'S GOT ME ON A NO-DEEP-FRIED-NAUGHTY-BITS DIET.

SHE'S NOT YOUR WIFE, FOR CRYING OUT LOUD. SHE'S YOUR DAUGHTER! NEXT THING YOU KNOW SHE'LL BE THROWING OUT YOUR JUGGS OR D-CUP OR MILK MAIDS OR WHATEVER...

ALL RIGHT, YOU KNOW WHY WE'RE HERE. SO YOU LITTLE KITTIES CAN CUT OUT THE MEOWING AND BOB DOLE CAN GET ELECTED PRESIDENT IN MY LIFETIME.



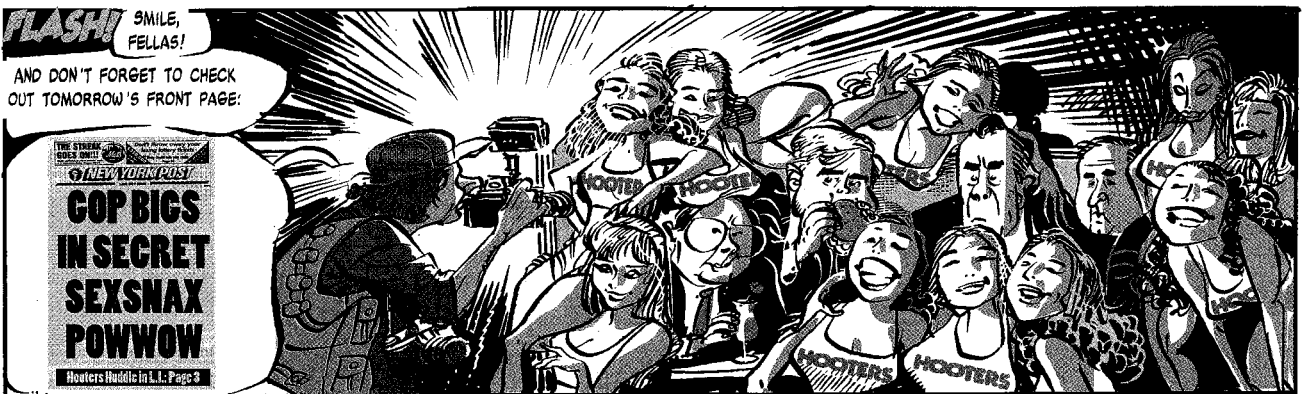
NEWT, I'M SORRY I CALLED YOU A PHILOSOPHICAL AYATOLLAH.



AL, I'M GOING TO TRY TO GET BACK AS MANY OF THOSE "TEENY-WEENY MUSSOLINI" BUTTONS AS I CAN.



OKAY, NOW PAT, YOU BE A GOOD DOG...



ALL RIGHT, SOMEBODY'S GONNA FALL ON THIS SWORD, AND IT'S NOT BOB DOLE'S PETARD THAT'S GETTING HOISTED, LET ME TELL YOU.

AL, YOU'RE A SINGLE GUY—WE'LL SAY IT WAS YOUR IDEA.

NEWT, YOU'LL TELL KOPPEL IT'S A SHOW OF SUPPORT FOR HOOTERS—THEY HIRE WOMEN WHO MIGHT OTHERWISE BECOME CRACK-ADDICTED HOOKERS OR WHATEVER.

PAT, YOU SAY SOMETHING SO POLITICALLY INCORRECT IT DIVERTS ATTENTION FROM THE REST OF US. YOUR PEOPLE'LL LOVE IT. IT'S WIN, WIN, WIN, WIN.

ONE FOR ALL AND ALL FOR DOLE! I HAVEN'T SEEN THIS KIND OF REPUBLICAN TEAMWORK SINCE SUMMER OF '72!





to



To El and Back.

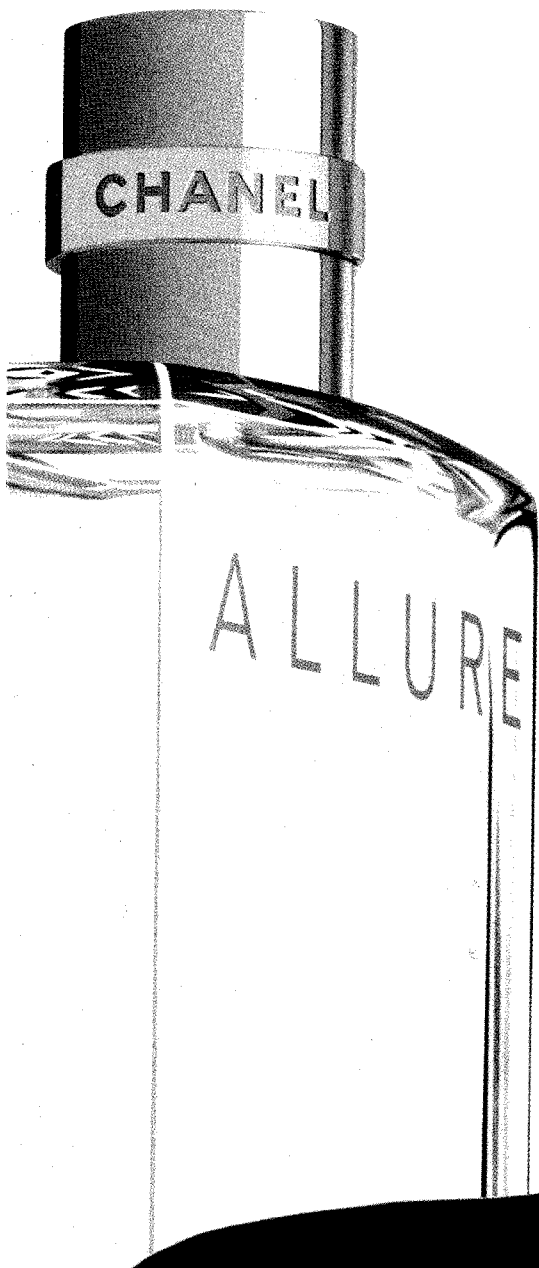
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